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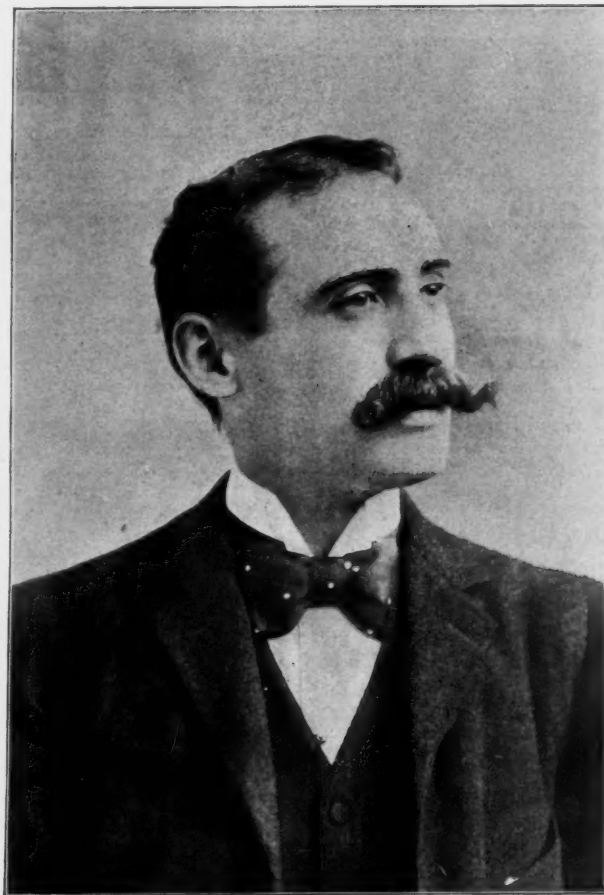
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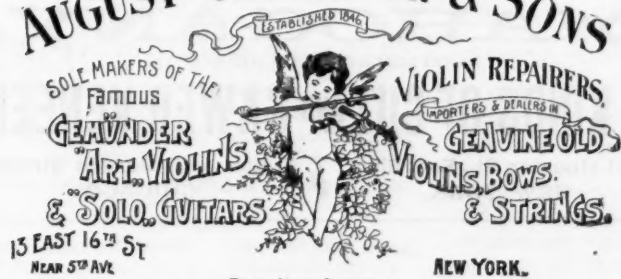
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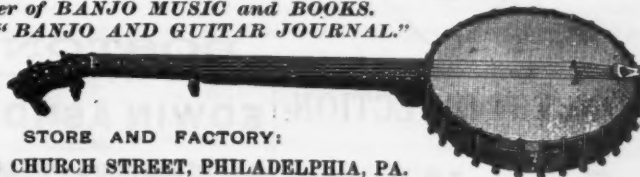
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ESTABLISHED JANUARY, 1880.

No. 789.

NEW YORK, WEDNESDAY, MAY 9, 1894.

PARIS GRAND OPÉRA.

DURING the year 1893 the Grand Opéra gave 308 performances, namely:

Subscription (Mondays, Wednesdays, Fridays).....	155
Saturdays.....	31
Sundays.....	10
Free performance, July 11.....	1
Extraordinary, October 23.....	1
Matinée, Shrove Tuesday.....	1

Twenty-five operas were performed: Wagner (2 works), 60 times; Saint-Saëns (1), 35 times; Vidal (1), 29 times; Meyerbeer (4), 21 times; Reyher (2), 23 times; Gounod (2), 15 times; Halévy (1), 9 times; Maréchal (1), 9 times; Fournier (1), 8 times; Verdi (2), 7 times; Donizetti (1), 7 times; Massenet (1), 6 times; Rossini (1), 3 times; Délibes (2), 3 times; Chabrier (1), twice; Ambroise Thomas (1), once. Receipts for the year, 3,296,474 frs., an increase over 1892 of 131,727 frs. The best month was May, with 326,494 frs.; the worst, August, with 201,386 frs.

PAUR MUST GO.

WE print the above caption with the express purpose of lacerating the breast of Benny the Woolf. He is having an editorial fit every week, and we believe in fits of this sort, for they purge the intellectual system. Unfortunately for Benny, Ibsen's "Ghosts" was played in Boston, and the wretched man had read in THE MUSICAL COURIER the very day of the performance of this masterpiece of modern dramatic literature that Paur must go. The combined effect of Ibsen and the announcement proved too much for his spleen, so he had two fits. During the progress of the second the music critic of the Boston "Courier" entered, and feeling that his duty as the tail of a kite was imitation—that sincerest form of flattery—he presumably had a fit also. But

NOTICE.

"The Musical Courier" will publish a large European Edition during the coming summer. Particulars will be given later.

Paur must go, beloved colleague, and mayhap before your new double concerto for Shofar, jewsharp and orchestra is performed. Poor man, "Die Walküre" and Ibsen's "Ghosts," and all in a few days! The demand for Mellin's infant food must have been enormous in your office that fateful week.

GERMAN OPERA IN CHICAGO.

THE Chicago "Herald" of last Thursday publishes one of the ordinary and exceedingly commonplace articles opposing German opera in this country, and virtually accuses its own constituency of ignorance by attempting to commit the people of Chicago against any possible project in that city looking toward German opera there. It is the usual Wagner-phobia, with all the symptoms of stupidity and arrogance that go with it.

This paper has had an office in Chicago for more than eight years past, and is in close contact with the musical elements of that virile community, and thousands of copies of THE MUSICAL COURIER are read in that city every week, and we protest against the assumption that a narrow, provincial spirit prevails there against German opera or any modern school of music. The musical people of Chicago are just as susceptible of the latter day influences of music as they are to the classics, and they are intelligent enough at least to be willing to listen and then to decide for themselves, instead of remaining deaf to new works, as the "Herald" would wish them to be.

German opera will be given next season in Chicago, and crowds of people will listen to the performances and come away convinced that there is more than one school of opera worthy of study and serious contemplation. All the efforts of the paleontological specimens will be found to be useless against the natural desire of the human race to make progress in art and science, and if there is anyone progressive community it is Chicago. Hence, all hail to German opera in Chicago next season!

"LA NAVARRAISE."

MR. MASSENET'S new opera, "La Navarraise," says the London "Figaro," specially written for Sir Augustus Harris' coming opera season and for Mrs. Calvé as prima donna, has now been delivered to Sir A. Harris, and as there have been several contradictory accounts of it a description will be of interest. It is in two acts, and the poem is by Messrs. Claretie and Gain. The scene is laid in the last Carlist war, and after a few bars from the orchestra the curtain rises upon a market place in a village near Bilbao. There is a barricade with a cannon, wounded soldiers pass to and fro, and the women pray before the statue of the Madonna. As the trumpet sounds and the roar of the cannon is heard the women rise from their knees. During the whole of this time the orchestral prelude continues.

The plot is speedily developed. "Anita," a pretty girl, a native of Pampeluna (where by the way Sarasate was born), is searching among the soldiers just returned from the conflict with the Carlists for her lover, the "Sergeant Araquil." She addresses one man after another for tidings, and is almost giving up hope when the sergeant enters unhurt. Here there is a delicious love duet, in Mr. Massenet's best style, working up to a passionate climax at the words, "Encore, encore, je t'aime." Their love has yet to be explained to the swain's father, "Remigio," a wealthy farmer, who scouts the idea of his son marrying the unknown girl—who indeed has not even a name, she being known as the Navarraise. Her appeal is useless. She shall not marry his son, until she brings a dot equal to his—2,000 duros. "Dot for dot; adieu!" he brusquely says. The girl is in an almost desperate state when she overhears the officer, "Garrido," incensed at the death of his brother officers, declaring what he would give for the life of the Carlist chief, "Zuccaraga." Wildly the young girl exclaims, "The dot! the dot!" and declares that for 2,000 duros the officer shall be avenged.

At the close of the act one of his comrades tells

"Araquil" how his beloved "Anita" has been seen going toward the Carlist camp, demanding an interview with the profligate chief, "Zuccaraga." Here it will be perceived we have something like the story of Judith and Holofernes over again. A lengthy nocturne for orchestra divides the first from the brief second act, which opens with a dramatic scene, in which the young girl informs the officer she has killed his enemy and demands the reward, which she receives.

The opera, however, ends tragically. "Araquil" has been too near the Carlist lines, endeavoring to save "Anita" from the fate he fears is in store for her, and he is wounded. The scene is a very powerful one, in which the dying man covers her with reproaches, and she, conscious of her innocence, utters exclamations of surprise. Her courage has, however, been in vain, and her lover falls dead at her feet, the heroine being taken from the scene a raving lunatic. How admirably this part will suit so magnificent an actress as Mrs. Calvé may be imagined.

EMILIO PIZZI.

WE reproduce this week an excellent likeness of Mr. Emilio Pizzi, the talented young Italian composer, whose work is steadily improving, and whose future is unquestionably a promising one. Pizzi belongs to the younger Italian school, and was a fellow student with Mascagni and Leoncavallo under Ponchielli. He surpasses both these composers in orchestral finesse and general refinement. Pizzi was born at Verona, Italy, in 1862.

At fifteen he obtained the first graduating diploma for piano, and at seventeen that for organ. He studied at the Royal Conservatory of Milan, under the direction of Bazzini and Ponchielli, graduating in 1884 with the highest awards. In 1885 he obtained the first prize at the opera Concours in Milan for a one act opera, "Lina;" in 1887 he gained the first and second prizes in Florence for two string quartets; and in 1889, at Bologna, he won the highest prize (5,000 frs.) awarded to any composer in Italy, for his grand opera, "William Ratcliff," based on Heine's poem. In this competition the judges were Boito, Martucci, Bottesini, and other eminent composers. This opera was performed also with great success at the "Comunale" in Bologna in the same year.

Pizzi's latest work is the setting of a libretto by C. A. Byrne called "Gabiella." It was written to order for Adelina Patti, and was produced in this city at Music Hall shortly before she sailed. It was reviewed in full a few weeks ago in THE MUSICAL COURIER. Mr. Pizzi is at present in Europe, and may remain there next winter. He has a musical imagination of much sensibility, plenty of technical skill, and he will soon surely be heard from again.

POPULARITY OF WAGNERIAN OPERA.

CHICAGO, April 11.

Editor of the Herald:

The "Herald" says: "The distinctively Wagnerian opera failed conspicuously in this country, as it has everywhere except in Bayreuth." Is the writer of this statement aware of the fact that during the last season of German opera in New York the receipts on the Wagner nights averaged \$750 more than the non-Wagner nights? The reasons for changing to Italian opera must be sought for elsewhere than in the returns from the box office—namely, in the whims of the stockholders, who cared nothing at all for the performance, but who merely went as to a social "function." Again, does he know that in Germany alone (exclusive of Bayreuth) there were 850 performances during the season of 1891-2, and that during the season of 1892-3 there were 1,047? while in Paris "Die Walküre" and "Lohengrin" have attracted the largest houses at the Grand Opéra (I have forgotten the figures for the latter and do not have them at hand). Also only two or three weeks ago performances were given of "Die Walküre" in Carnegie Music Hall, New York, to houses so full that people had to be turned away. I am not an "exclusive" Wagnerian, but facts are facts. It would scarcely be possible for works which were "conspicuous failures" elsewhere to succeed in drawing hearers from all parts of the world to a little provincial town in Southern Germany; now candidly, would it? W. H. HUMISTON.

WE reproduce this letter, as it reflects such good, common sense on the subject that it is worth more dissemination among musical people. The men and women who continue to say or publish that Wagner's operas are failures are incurables and no further attention need be paid to them at this "stage of the game." The truth is that most of them have not heard Wagnerian opera; they may have heard one or two, once or twice, or a few early operas, or excerpts or concert performances, but no one who has ever heard Wagner opera in its true sense and in the meaning of the terms; no one who has made a study of the music dramas or attended their performances would say that they are failures.

According to the meaning of the terms the Wagner music drama needs complete mise en scène, dramatis

personæ, orchestra and ensemble. All these adjuncts of the works must operate in harmony, and there are not many persons in this country who have attended Wagner performances coming under the above definition—certainly very few in Chicago. Hence the writer of the expression commented upon by Mr. Humiston is one of those unfortunate individuals who has not only not heard a complete Wagner performance, but whose innate prejudice is so deeply rooted that he is an incurable. The disease is chronic with him, and no further attention will do him any good unless it be to make him harmless with his poisoned pen.

Shakespeare was a failure with a great many people in his day; so was Beethoven; so was Berlioz; so was Darwin; so is Richard Wagner. What does it all amount to after all? The impress of genius is not felt by all minds equally, because some are not equal to it. They cannot understand it. To preach to such individuals is useless, for they are not endowed with receptive qualities that act independently of their inherited defective mental vision, which is oblique, just as their hearing is defective; but they cannot help it. It makes them what they are, and among other things they are amusing. We really could not get along very well without the men and the women who tell us that Wagner is a failure.

MR. SEIDL WITHDRAWS.

THE history of the past week, as regards German opera plans, has been a busy and yet an unsatisfactory one. A week ago Mr. Seidl and Mr. Damrosch were in the field with two companies; to-day Mr. Damrosch is master of the situation, for Mr. Seidl has withdrawn altogether. Mr. William Steinway, believing that a coalition of interests would result in something permanent, bestirred himself actively, and finally succeeded in bringing together Mr. Damrosch and Mr. Seidl at the Liederkrantz Club. There the situation was carefully considered, and a program was mapped out which would give us a season of opera in German in the fall, and a supplementary season in the spring.

Not only was Wagner to be sung, but also the works of Massenet, Rubinstein, Berlioz, Saint-Saëns and compositions of the later French school. Alvary, Rothmühl, tenors; Termina, the soprano; Sommer, the baritone, and other capable people were to be engaged. There was to be a genuine pooling of issues and Mr. Steinway said that the two leaders had about \$50,000 between them. But fate ordained that matters should not be settled on this basis. When it came to the distribution of the operas to be conducted there was a hitch.

The three men met at the Liederkrantz on Wednesday night and talked the matter over for several hours. At first everything was harmony. Both the leaders saw the force of Mr. Steinway's arguments against two rival opera organizations. The result would be inevitable failure for both. So they agreed to unite. Mr. Damrosch wanted to give only a short season of German opera before the beginning of the Italian and French season. Mr. Seidl wanted to make a tour of the country, in addition, and then give another short season in New York in the spring.

Mr. Steinway and Mr. Damrosch tried to show him that there were not enough other cities in the country that could support German opera to carry a company through the winter, and also that the best German artists could be secured for only two months. Mr. Seidl yielded this point, and agreed to the short season.

Then the question arose about the orchestra. Which leader's orchestra should be employed? It was agreed that the best musicians should be selected from both. Then came the fatal question of artistic leadership in the plan. In regard to this no definite agreement could be reached. After a long discussion the difficulty was left for future decision. Mr. Steinway believed when he went home that it would still be possible to arrange everything amicably, and that all would be right in the end. But early Thursday morning Mr. Seidl came to see him.

Mr. Seidl said that he had been thinking of the arrangement all night. He had considered every point, and he had come to a decision from which nothing should move him. He believed that if the scheme were tried with two artistic heads there would surely be disagreement and trouble, and he had therefore resolved to withdraw from the field altogether; to give up his own plan, to let Mr. Damrosch carry out his by himself without rivalry or opposition, and to

go at once to the Catskills and stay there till the time for him to begin his concert season at Brighton Beach.

Mr. Steinway tried to induce Mr. Seidl to reconsider or modify his decision, but in vain. Mr. Steinway then wrote to Mr. Damrosch, who at once called on him, and was told that he must go on with the plans alone.

Mr. Damrosch yesterday prepared for us the following statement of his present position: "At the request of Mr. William Steinway, a mutual friend of Mr. Seidl and myself, I was glad to meet Mr. Seidl last night to discuss plans for co-operation on an equitable basis during my proposed scheme of German operas next autumn. I tried to prove to Mr. Seidl that my scheme of a short season of Wagner opera in New York, Boston and Philadelphia was a practical one and more conducive to artistic results than his scheme of a six months' season of German opera, which would necessitate touring in the country with a necessarily expensive company for thirteen weeks, during the French and Italian season at the Metropolitan Opera House.

"I made him the following offer: He was to conduct 'Lohengrin,' 'Rheingold,' 'Götterdämmerung' and 'Tristan and Isolde,' and I would undertake 'Tannhäuser,' 'Walküre,' 'Siegfried' and 'Meistersinger.' I offered him absolute artistic control over all the operas that he was to conduct. This seemed to me to be a more than fair arrangement, as the whole scheme and its responsibilities were mine, I having been first in the field to suggest a practical plan of operation, which I had already carried out in so far that I had secured the refusal of the Metropolitan Opera House and the necessary funds to put the scheme on a sound financial basis.

"Mr. Seidl promised to consider the matter, and I am very sorry to hear that he does not feel inclined to enter into my plans on this basis. I shall go abroad next week to engage the greatest Wagner singers that it is possible to secure, and within a month from to-day I expect to have all necessary arrangements completed."

Mr. Seidl's side of the question is embodied in the following letter to us:

Editors *The Musical Courier*:

With interest I have read what the newspapers ("World," "Sun," "Times") had to say to-day about the opera question in New York. I could not get the "Herald" and "Tribune" and the "Staats-Zeitung" made no reference to the matter. It seems necessary that I should offer a few remarks in order to make plain the point of view which I occupy in the matter. Very naturally, it was impossible for Mr. Steinway to tell the reporters everything that took place in the conference, but the public is entitled to know some things that are essential, in my view of the case.

It is my aim to give stability, in a sense, to German as well as French operas. It cannot be denied that there is a longing and a justification for such a consummation. Whether or not such an aim is to be reached by arranging sixteen Wagnerian representations, however, is open to doubt. My plan contemplated the giving of performances for five weeks in New York, not only of Wagnerian operas, but also of a number of other new works by German, French and Italian masters—works that we are not familiar with, and which, in all probability, we shall not hear from the artists of the Abbey and Grau troupe for a long time to come. Of course it would have been necessary for me to travel during the local season of the French opera. Is not this also the purpose of Mr. Damrosch? Afterward I intended to give a supplementary New York season of three weeks.

After Mr. Steinway and Mr. Damrosch had failed to give me a definite answer to the question whether it was not true, as I maintained, that so many numbered, many sided, many viewed a body as a theatrical company could only be successfully directed by a single head, Mr. Damrosch proposed that he engage me. I asked on what grounds, knowing that my subscription list within four days had reached an aggregate of more than \$15,000 (not including Brooklyn), while his, as I have been told, amounted to something more than \$10,000 after three weeks of labor. Mr. Damrosch answered that he had assurances from one or two ladies that they would hold him completely safe against a possible deficit. Now, every thinking man will grant me that under such circumstances an operatic enterprise can be much more easily carried out on the basis of a subscription list, as I had contemplated.

Immediately after his statement I had made up my mind to abandon my plan. Nevertheless, I was curious to know which operas in his opinion I should conduct. He placed "Lohengrin" and "Rheingold" at my disposal, and knowing that I am most at home in the heavy dramatic operas, he also added "Tristan," and offered me my choice between "Siegfried" and "Die Götterdämmerung." Mr. Steinway thought this fair. It is not for me to say what

his views were before the conference. I confess that it appears that Mr. Damrosch has a high opinion of me, for though he declared himself capable of doing as much as Richter, Levi and Mottl, he was yet willing to intrust me with the four operas mentioned. With the same willingness I offered to put on the stage all the operas which we should conduct, and to do all in my power to present them in the most magnificent manner possible.

According to my plan, he would have taken entire charge of "Tannhäuser" and "Lohengrin," while I would have cared for the preparation of all the other Wagnerian works, and conducted the first performance of each, yielding the baton to him in those operas also whenever I was unable to be present, my engagement with the Philharmonic Society preventing me from being continually on the road. For the future I also promised him a more agreeable division of work. Of all new works to be produced he was to have complete charge of one-half, in every respect on equal terms with myself. All in vain; he adhered to his determination to engage me and to give me "Lohengrin," "Tristan," "Rheingold" and "Götterdämmerung."

Now, it will be possible for him to secure the Metropolitan Opera House on Saturday, May 5, since he is assured against a possible deficit, but he hopes, not only to be successful, but also to make money. What remains for me to do? To try experiments? That has never been in my line. Being convinced that a German opera undertaking can only be directed by one high in authority, fully and solely responsible for the artistic outcome, and finding also that, by reason of experience, past achievements and demonstrated competency, I am more likely to be such a man than Mr. Damrosch, but that, for the present at least, he can control the financial means more easily than I—considering, too, that influential Germans, like Mr. Steinway, are not of my opinion concerning the direction of the enterprise—I shall, for the present, refrain from pursuing my plan, and wait for a more favorable time.

But I must protest again most energetically against the widespread notion that this is a war between "the two great leaders." It has been my belief that "the great leaders" are Richter, Levi and Mottl. Whether or not I am also one of them the New York public may judge, in view of my accomplishments in the past seasons of German opera. I do not know whether or not I should have been called to New York had I been without a reputation, but this I do know, and along with me all the musical cognoscenti of New York, namely that Mr. Damrosch will have to make his reputation as an opera director next year. I hope he will be able to prove the correctness of his claim to be the peer of Richter, Levi and Mottl. ANTON SEIDL.

FLEISCHMANN'S, May 4, 1894.

Mr. Walter Damrosch was seen on Monday by a representative of THE MUSICAL COURIER, and said in effect the following:

"I had a meeting with Messrs. Abbey & Grau on Saturday, and all the details about the lease of the Metropolitan were settled. Messrs. Abbey, Schoeffel & Grau have given me the contract, as we came to a perfectly satisfactory agreement about all the details. The contract I have not yet signed, but I shall do so as soon as I have secured the artists upon whose services I am counting.

"As I originally intended, the performances will be sixteen in number, will be devoted to eight of Wagner's works and will commence on November 19. After that we shall give a series of representations in Boston, Philadelphia and Chicago, about a month being spent in the three cities."

In referring to Mr. Anton Seidl's letter published yesterday anent the difficulty which had led to his withdrawal, Mr. Damrosch said he did not wish to discuss it, the tone of the publication being far too personal.

"I may say, however," said Mr. Damrosch, "that Mr. Seidl had apparently no very well defined plans, his principal motive seeming to be simply prompted by a spirit of opposition. Then I did not class myself with Richter, Mottl and Levy in the vainglorious way it would seem from Mr. Seidl's letter. He asked me what such men would think of a proposition like the one I had made him—that he should conduct certain works—and I answered that I thought they would accept it, saying that if a man's reputation were firmly established it could not be affected by such a trifle.

"I also think Mr. Seidl must have been misinformed as to the amount of his subscription list. There is no doubt about the financial success of the season as it is now arranged. Over \$12,000 has been subscribed in \$50 subscriptions by the Wagner Club, and we have a further guarantee fund of \$10,000 assured to guard against any possible deficit."

Mr. Damrosch sails to-morrow on the Normannia to make engagements for his coming season.

Now, while we deplore anything that bears a sem-

blance of a disagreement in the German operatic camp, we cannot help thinking that the proposed confederation of the two conductors was an unwise thing. The almost instantaneous trouble at the outset but confirms our views. Mr. Seidl and Mr. Damrosch could never have agreed, and it is well the rupture occurred when it did. There can be no possibility of comparison between the two conductors, for Mr. Seidl is infinitely the stronger and more experienced of the two. Even Mr. Damrosch will concede this. We believe that the "Trilogy," "Meistersinger" and "Tristan and Isolde" should have been left for Mr. Seidl to conduct, but then it is bootless to discuss what is now history.

Mr. Damrosch will have to make good his promises now that the great Wagnerian conductor, Mr. Seidl, has left the field open to him. It is useless to regret about this newly spilt musical milk. Mr. Seidl has made up his mind, so Mr. Damrosch will be able to pursue unimpeded his original scheme for German opera in this city. We wish him all luck; but we are quite in consonance with the view expressed by the "Evening Post," that better no German opera than mediocre performances. But Mr. Damrosch proposes to give first-class representations, and perhaps criticism had better be deferred until next fall, and until the season actually opens. Still we cannot forbear stating that Anton Seidl should be at the head of opera in German in this country, as he is one of the greatest operatic conductors alive. Money, however, in this, as in all other situations of the sort, is most eloquent.

ANSWERS TO INQUIRIES.

WE cannot give the post office address of Alfred Jaell because he is dead some years. Edward Grieg's address is Bergen, Norway, but he is at present in Paris. Joseffy is at the National Conservatory of this city.

ADOLPHE JULLIEN is a Frenchman, he admires Wagner; he has written a life of Wagner which has been popular everywhere. Heugel & Cie. are publishers, and possess the performing and other rights of divers operas. Hence every performance of a work of Wagner means so much less to Heugel & Cie. The firm possesses, moreover, an organ, "Le Ménestrel," which paper in a late number publishes the following advertisement in all sorts of display type, right across the page next reading matter. What crime Mr. Adolphe Jullien has committed, besides being a lover of Wagner we do not know.

En vente chez l'Auteur, en son Hôtel, 10, rue Aubriot.

ŒUVRE CHOISIE D'ADOLPHE JULLIEN

Critique musical compétente, à ce qu'il dit, et savant Compilateur.

LES PRAIRIES

CHEUR A TROIS VOIX ÉGALES, COMPOSÉ POUR LES ÉCOLES DE L'ARRONDISSEMENT DE SCAUX, et dédié à son ami Léopold Gravier.

Ce chœur se recommande aux Sociétés chorales (et surtout aux Sociétés d'indigence, autant pour la saveur de sa mélodie que pour l'élégance de sa prosodie.

N. B.—Tout acheteur aura le droit de contempler l'un des cinq portraits de l'auteur, notamment celui qui fut peint de trois quarts par M. Fantin-Latour, le peintre ordinaire des épopées wagnériennes.

FROM the London cable we learn that a bill has been drafted for the registration of teachers of music, which is a very drastic measure. It proposes to create a council of forty members drawn from the universities, the great schools of music and other bodies. A year will be given to all bona fide teachers to enroll themselves, but they must first either pass an examination or hold certain musical degrees. It entitles registered musicians only to recover fees and salaries in a court of law, and it requires school boards to employ only registered musicians. From the severity of the provisions here given it is to be inferred that the qualifying examination will be framed in a spirit of equal tyranny, by which many able teachers who may be unable to satisfy the examiners will be crushed out of the profession. The bill is not likely to pass. Nor should it. We would like to know for curiosity's sake who are to be the examiners of the examiners? It is the old question again of who is to bell the cat? We believe this last question has never been successfully answered since the days of Æsop. We can readily fancy the method of examination to which the unfortunate British teacher will be subjected if this bill goes through. The trouble with all measures of this sort is that they are got up for the benefit of the few, hence are tyrannical in the extreme.

Reisenauer.—Alfred Reisenauer lately gave his 500th concert in Russia, when he received a great ovation.

RACONTEUR

"HANNELE."

"HANNELE," the work of Gerhart Hauptmann, was produced for the first time in this country and for the first time in English at the Fifth Avenue Theatre last week. The play was criticised in varying fashions according to the temperament, training and prejudices of the individual critic. That it made an impression of considerable power cannot be denied, even though to some that power seemed morbid and repellent. Whether this dream play is the forerunner of a new form of dramatic art concerns me not just now. Its creator must, however, be ranked among the greatest of the living dramatists and a distinguished member of the group which Henrik Ibsen easily heads, and to which belong Maeterlinck, Ibsen, Voss, Strindberg, Sudermann, Nordmann and the younger French writers. Indeed, I am inclined to include in this list the name of Arthur Wing Pinero, whose later works are profoundly influenced by Ibsen. Hauptmann then, in "Hannele" and in his other dramatic productions, has proved himself to possess in a consummate degree the art of arousing certain emotions, of presenting most vividly certain types which have excited his brain into abnormal activity, and above all he knows the art of contrasts. He is an idealist, he is a realist, he is a religionist, he is a natural philosopher. After carefully analyzing "Hannele" I am tempted for my part to pronounce it the work of a transcendental realist.

"Hannele" is a masterpiece in miniature. It is a segment of the history of a child's soul. It is a subtle psychological study of the workings of the brain of a wretched little outcast, who, just before her death, experiences delirious trances, in which condition the events and personages of her unhappy life become objective visions and these visions are seen by us of the audience. I do not purpose defending this bold departure from stage conventionalities, for though we have seen stage ghosts, stage dreams—"The Bells" for example—and death bed scenes, yet Hauptmann has given us something distinctive and individual. Call it morbid if you will, I shan't say nay. I am primarily concerned with the play as a work of art, and an exquisitely fashioned poem it is. I assure you.

Consider the material that Hauptmann uses, and the deft, dexterous twist he gives it, and you must perforce admit the power and originality of the man. The story is so simple, so chastely told that one marvels that effects can be produced by verbal machinery of such simplicity. The disgust inspired by the quarrel, fetid crew of beggars in the alms house gives way to feelings of the most profound pity at the entrance of the poor little would-be suicide. Her first words, "I'm afraid," inspire sensations of pity at her condition, and horror of the brute who drove her to the commission of such a desperate deed. Hauptmann's touch is so true, so tender, that he evokes with ease the whole past of this wretched girl, whose existence has been one of blows, curses, kicks and starvation. Her undeveloped soul, cramped, as it had been by her neglected life, has awakened under the kindnesses of her teacher, "Gottwald," and how natural that he should be invested by her with almost supernatural attributes!

Hauptmann, as I say, conveys all this and infinitely more through the half scared utterances of "Hannele," who refuses to respond to the pertinacious questionings of "Magistrate Berger," and only speaks when "Gottwald" asks her to. She appears to be a stubborn girl, but it is a stubbornness born of hard beatings and harsh language. She has been the butt of the village children, and the one ray of light which has entered her life is her teacher, and through him some glimmerings of religion. Heaven to her is a place all golden glory, whose Lord is overflowing with pity for unhappy children, and where she can eat, drink and be warm. She has been half starved and turned out in the streets on biting cold winter nights. It is most natural that she should long earnestly for this heaven, and her appeals to be allowed to die, so that she could see the Lord, are eloquent to a degree. She is only a beggar girl this "Hannele," and Hauptmann gives her to us in all her rags and

misery and free from mawkish sentimentality. She is vital, real flesh and blood, and that is why her woes are so heart touching and convincing.

Pity is the dominating note of the play, especially in part first. "Hannele's" bruised body, shrinking, sensitive soul arouses the deepest pity. The transition to an atmosphere into which the elements of awe and fear enter is quietly accomplished by the dramatist. "Hannele's" delirium is the medium. When she first appears in the strong arms of her teacher she is numbed by the icy waters of the pond, but the warmth of the hot drink and the hot bricks soon revive her and she wanders a little in her speech. She tells "Gottwald" that it was the Lord who beckoned to her in the water, and when she is left alone with "Sister Martha" she screams with fear at the sight of old "Daddy Pleschke's" hat and coat, which hang at the foot of her miserable bed. The child thought she saw her stepfather.

But mark the skill of Hauptmann. After she is left alone her dreams begin to assume a more definite shape, and then we, sitting in the darkened auditorium, see "Mattern," the mason, her brute of a stepfather, as a horrible, vile nightmare. He acts and speaks to the little form on the bed as he would in real life, and it writhes in agony, and finally "Hannele," her brain on fire with the hideous vision, awakens to his call, and jumps tremblingly out of bed, rushes into a corner for shelter, and then faints. It is positively thrilling.

The return of "Sister Martha," the replacing of "Hannele" on her couch, is followed by the further progress of the fever and delirium. Being left alone, a vision of her mother appears. It is the most awesome and striking of the play. Her mother consoles her, speaks of Heaven in tender and lofty imagery and hints at her suffering while alive and just grazes the subject of "Hannele's" birth. Her suspected father is the very examining magistrate "Berger," but the idea is very lightly dwelt upon, sufficiently, however, to give us a glimmer of the truth and adding a deeper accent to the gloom. "Hannele's" mother was hounded to her death as was this child. Her body, as we know by the testimony of the wood cutter "Seidel," was a mass of bruises after death. The interview between mother and daughter is solemn and yet piteously human. The poor child cries aloud after the fading figure and later shows with joy to "Sister Martha" the supposed flower Golden Sesame, which her mother gave her. Then this tiny Ophelia of the gutter becomes light headed and sings of flowers, of her teacher and of the angels she has seen. From this delirious state she never recovers and her dreams take on a darker tinge in the second part of the play.

A great dark angel, a sinister figure, appears and remains dumb to the child's excited questionings. Her dreams become involved here, for the "Deaconess" appears, and while she is habited as "Sister Martha" her features are those of "Hannele's" mother. The child notices this and remarks upon it. And now a touch of Hoffmannish fantasy is given in the appearance of the village tailor, who salutes her as the "Princess Hannele" and delights her by producing a shining robe and a pair of small slippers. Although she knows she is preparing for her death-bed she is delighted. Her conversation with the "Deaconess" has taught her that death is not to be avoided—that it is the gate to joys eternal. There is to me something subtly sad in this child eagerly asking about death and the hereafter, with the awful symbol of death sitting in grim silence before her. Hauptmann has deeply probed the childish soul. The fantastic tailor retires after deferentially saluting death, and then some children headed by "Gottwald" enter and beg "Hannele's" pardon for calling her "Princess Ragtag." "Gottwald" is bidding her farewell when a lot of the village people appear and later the crystal coffin into which "Hannele" is laid. There is nothing repulsive in all this despite its realism. Hauptmann's art is so far removed from the crude that sequence follows sequence in the most natural fashion and just as in Thomas De Quincey's masterly "Dream Fugue," a gorgeous prose study in dreams as you well know.

Then comes the most dramatic part of these visions. "Mattern" slouches in and begins cursing "Hannele,"

and searching for her in the dark corners. The neighbors cluster about the coffin hiding it from view. The stranger enters and calls "Mattern" to account. There is a strong scene between the two, smacking of the Scriptures at times in color. "Mattern" denies having treated the child badly, and thunder and lightning rebuke him for the lie. He perjures himself and the mystical flower glows with miraculous light on "Hannele's" breast. The neighbors, who play for the nonce the part of Greek chorus, fiercely cry "Murderer! murderer!" and as one pursued by the Furies the miserable wretch rushes away to hang himself. The stranger assumes a supernatural appearance. He becomes clothed in white, and his brow shines as did that of Moses when he descended from Mount Sinai. He advances to the crystal casket wherein lies "Hannele" and bids her arise. She does so and the neighbors flee affrighted. Remember that all this occurs within the darkened chambers of "Hannele's" sick brain. Its objectivity, so far as we are concerned, is a device of the dramatist. "Hannele" arises and goes to the stranger, who is a glorified image of her teacher, "Gottwald." Some lyrical passages, strongly tinged with Oriental coloring, follow and an apotheosis closes the scene.

After all this burst of color and harmony, for there is much music of harps and plucked strings, we are almost instantly transported to the almshouse again and see "Hannele" once more in her rags on her squalid bed. The doctor gravely announces, "She is dead," and "Sister Martha" ends the play by saying, "She is in Heaven." This close is powerful, withal painful.

Now make of "Hannele" what you will. Consider it as a plea against cruelty to children, as a strong Sunday school pictorial proverb, anything—I care not what. There may be and probably is much symbolism lurking in its various situations. The Christ-idea of pity, an idea new to the pagan world, but not new to Buddhism, may be considered as the keynote of "Hannele" if you are so minded. Religious it is, and yet it is not. Blasphemous, however, in intention it is not, and I fail to see any similarity between it and any of Jean Beraud's pictures of a fin de siècle Christ attired in nineteenth century garb and with a modern Magdalen washing his feet. The intensity of purpose in "Hannele" (and I say "purpose" advisedly, although it eludes me mayhap) redeems it at once from the suspicion of the cynical artistic trifling, in which Beraud and others of the Parisian painting set indulge for the sake of paradox or notoriety.

I do not know Hauptmann's religious views. He may be no sectarian, yet venerate strongly certain facts or symbols of accepted religion. He does tread on remarkably delicate ground at times, but his seriousness and artistic ingenuity have enabled him to produce a most poetic analysis of a soul and give it dramatic shape. Again I decline to enter into any bootless discussions as to the advisability or good taste of putting such a theme on the boards of a theatre. The fact remains that it is there, and that critical Europe has stamped with the seal of its approval this very work. At all events its poetic flavor and fine literary workmanship cannot be lightly passed over. To have the courage to give permanent shape to such a fantastic dream required, besides imagination, marked technical abilities, and these young Hauptmann has, and in abundance. He has written three or four plays, evincing great ability, and he has not finished his life work yet. He is an admirable artist, and in an age of commercialism the sight of a man resolutely adhering to his ideals is noble and consoling.

To me personally "Hannele" seems like a huge chant to the glory of death. Death "whose truer name is Onward," as sang the poet, is the theme, and Death is shown to be Lord and Master. Like Maeterlinck, Hauptmann tries to give you an emotion in the mass. To be sure he builds up his effects by numerous details, but in the end the effect is a unit. You remember in "L'Intruse" and "Les Aveugles," by Maeterlinck, how everything is subordinated to the production of the one thrill—that of fear and awe? By dissimilar method Hauptmann gets a similar resultant. Perhaps he cares little for symbolism after all, perhaps he only cares to produce the "frisson nouveau," the new shudder which Hugo wrote of, and which Baudelaire or rather his followers have

been seeking after ever since. Hauptmann meets death with a grave sweetness.

At first terrible as is the Doré like figure of the great Dark Angel, with his dread sword all bathed in greenish light, yet the "Deaconess" brings balm to the anxious, questioning soul of the child and she meets death with dignity and Christian submission. It reminds me of Walt Whitman's noble praise of death. In "Drum Taps" he sings this:

Come, lovely and soothing death,
Undulate round the world, serenely arriving, arriving,
In the day, in the night, to all, to each,
Sooner or later, delicate death.

Dark mother, always gliding near with soft feet,
Have none chanted for thee a chant of fullest welcome?
Then I chant it for thee—I glorify thee above all,
I bring thee a song that when thou must indeed come unfalteringly.

And again he cries:

Lost in the loving, floating ocean of thee,
Laved in the flood of thy bliss, O Death!

With some of the same gentle and elevated philosophy does Hauptmann approach his theme. The beggar child and her sufferings and visions serve for him as something which he drapes about with wisdom and poetry. At least so it seems to me, and perhaps that is the chief charm of "Hannele," that it is such a fruitful theme for discussion and suggests such a variety of interpretations.

It is a reversion to the old miracle play cunningly blended with modern realism. It is this that makes its form seemingly amorphous, and renders it such a challenge and stumbling block to the critics. From the old view point such a play as this is not fit for the boards. It lacks action, and deals with states of emotion rather than with dramatic events. But a soul life can also be dramatic, and Hauptmann, who knows his "Parsifal" well, has retained an admixture of realism so as to set off by violent contrast the exalted idealism of the later scenes.

It seems to me that artistic Europe, after having become irreligious, seeks to rehabilitate religious thoughts and sentiment in varying art forms. Richard Wagner, who is the protagonist of all this latter day artistic frenzy, attempted in "Parsifal" to revive the mediævalism of the miracle play allied to a musical realism in which passionate stress and daring color predominated. Hauptmann has followed on some of the Wagnerian lines. He believes in a fusion of the arts and attacks your senses with color, music, action and oratory. Words spoken to dimly heard music are thrilling, and perhaps Hauptmann is trying to revive Robert Schumann's idea of recited ballads with a musical background. Wagner, patterning after the Greeks, believed in the possibility of a synthesis of all the arts. People who like their art well differentiated will not admire "Hannele." It appeals to the senses by various channels. You receive impressions rather than definite ideas, and the darkened house and stage recall Bayreuth. Where all this is tending I know not, but I do know that I greatly enjoyed "Hannele," audacious and novel as it all was.

Naturally enough after reading "Hannele," you exclaim: "But it is impossible to ever adequately give life to this dream," and it is a well grounded objection. To produce the illusion, to continue it even if but for an hour, that were well nigh an impossibility. A stage like the one at Bayreuth, and artists of the first rank only could do Hauptmann's noble dream justice. And yet I shall not belittle the efforts, the earnest efforts, of the Messrs. Rosenfeld's company. Little Anne Blancke continually improves as "Hannele," and the other night I saw that she had caught just a glimpse of the rapt ecstasy in her scene with the "Stranger." Her voice, a warm, sympathetic one, and her figure are greatly in her favor. Mr. C. J. Richmann can certainly claim the distinction of being one of the most handsome young actors on the stage to-day. He is superbly impressive as the "Stranger," and a tender, human "Gottwald." His face and form are cast in heroic lines, and his work, with the exception of a certain lack of variety in vocal nuance, is thoroughly artistic. This defect should and can be remedied, as nature has gifted him with a rich, supple and sonorous voice.

Emmet Corrigan's "Mattern" is a fine bit of character acting, and Maud Banks plays the apparition of "Hannele's" mother and the "Deaconess" with sub-

dued intensity and genuine feeling. The remaining characters were all well taken and the stage management, thanks to Carl Rosenfeld, remarkably smooth and effective. Of course a poet's idea loses when interpreted at second hand, but considering all things "Hannele" is most satisfactorily done. The music, by Max Marschalk, is a gruesome mixture of Grieg and Schumann and might be better played and sung. C. H. Meltzer's English translation is all that could be desired, for it has retained the strength and simplicity of the original. "Hannele" may only be an artistic experiment, but it has set many of us thinking hard, it has provoked discussion and who shall say that this will lead to no good?

Hauptmann, I hear, sailed for Germany last Thursday on the Augusta Victoria. His private opinion of Mr. Gerry and the crowd of meddlers and busybodies would probably furnish entertaining reading.

Jules Lemaitre, the famous French critic, in praising "Hannele," spoke of the persistency in us of early religious impressions, no matter how blurred they become by contact with the world.

The whole truth of the matter is that the opposition to "Hannele" in this city and elsewhere comes from churchly circles. The theatre, it is feared, might prove a dangerous rival, for the tenets of Christianity are in this play presented in a new and most alluring guise. You can, however, take this with a grain of salt. Opposition there certainly is to plays of this character and from certain ecclesiastical dignitaries.

I never heard such genuine, hearty applause as that which was accorded the first part of "Hannele" Tuesday night of last week in the Fifth Avenue Theatre. There were many professionals in the audience, and they were most enthusiastic. And the performance was by no means as well keyed up to the intense as the one given at the dress rehearsal Monday night. The people on the stage evidently suffered from nervousness. One laugh, a vacuous feminine laugh, was heard during the evening. It was when "Mattern" called the "Stranger" a tramp. This seemed so deliciously funny to some female devotee of Coxe that she giggled. But the storm of hisses that followed showed most conclusively the temper of those present.

The earnestness with which the play was discussed in the various cafés about town during the night is an evidence of the deep impression it has made. I met many men during the past few days, men of the most varying temperament, and while they differed as to the author's intention, all agreed as to the power and poetry of the piece. Two women sat back of me during the dress rehearsal, and when it was over one of them said, while her eyes showed strong traces of tears: "Tell me, sir, is the author of this play a Catholic?"

So much for its irreverent spirit. Rafael Joseffy, the little piano phenomenon, heard two performances, and he declares that he is going every night this week. He is distraught about "Hannele's" poetical beauty. He made one excellent suggestion. The original music composed for "Hannele" by Marschalk is very unsatisfactory and dispiriting, while it by no means illustrates the shifting shades of emotion in the dream play. Joseffy thinks that if two or three skilled people collaborated, a selection could be made from the vast repertory of classical and romantic orchestral music. This could be used with thrilling effect—some Beethoven (bits of the funeral march from the "Eroica"), some Schumann, some Schubert, some Chopin and some Brahms and Tschaiwowsky. Begin with Wagner's "Eine Faust Overture" and close with Chopin's "Funeral March." But then a first-class orchestra would be needed. In fact, the whole production would have to be on a more elaborate scale.

Maud Banks made the greatest impression on me last Tuesday night. She was positively eerie as "Hannele's" departed mother. Her strong, classically molded features, her fine incisive elocution, and the general atmosphere she creates about her part, make her work stand out as if carved cameowise.



European Headquarters of THE MUSICAL COURIER,
BERLIN W., Linkstrasse 17, April 17, 1894.

ALTHOUGH we are still three months distant from the first performance of Bayreuth this summer, which will take place on July 19, letters of inquiries of all sorts regarding the cycle are coming to me from many quarters, from the United States, from Americans in London and Paris, and curiously enough also from Americans living in Germany. For those who want seats reserved, and they form the majority of my correspondents, it is only necessary to write to Commerzienrath von Gross, of the banking house of Feuchtel, at Bayreuth, and to state the dates for which they want tickets. The price of admission, including reserved seat, is 20 marks (\$4.85), and it is not necessary to prepay same. It might not harm, however, to mention THE MUSICAL COURIER to insure prompt attention. Nothing can be done with regard to the special place in the house you may desire, but there is no need to worry about this, as you can hear and see equally well from each and every portion of the amphitheatrically built parquetry which forms the auditorium.

Several inquiries have come to me regarding the performances in which Lillian Nordica is to appear at Bayreuth, and in fact I can readily understand that Americans should want to hear her in preference to any other female artist so far announced to sing at Bayreuth this summer. I therefore wrote to Siegfried Wagner, asking him regarding the appearances of Mme. Nordica, and yesterday received from him the following rather vague reply, dated Bayreuth, April 14:

Ueber die Besetzungsfrage kann ich Ihnen mit dem besten Willen nichts mittheilen, da ich selbst nichts bestimmtes in Augenblick weiss. All diese Fragen entscheiden sich erst während der Proben.

Ich freue mich Sie im Sommer hier zu begrüssen. Einstweilen Auf Wiedersehen.

Ihr ganz ergebener,

SIEGFRIED WAGNER.

"Regarding the question of who is to take certain parts, I cannot with the best of will tell you anything, as at the present moment I do not know anything definite myself. All these questions find their decision only during the rehearsals."

As I said before, this is rather vague, but it is all I can give you so far. As soon as I learn of anything more definite I shall not fail to let you know.

To the young lady inquirer from New Jersey, who wanted to know about the Antwerpian Wagner cycle, I have to reply that the performances planned for the time of the exhibition there next summer will not take place, as Van Dyck and the other artists asked too steep prices, and the management therefore dropped the scheme.

The season is virtually ended, and yet I had something musical to attend to most every evening of the week. Tuesday evening I heard at Bechstein Hall part of the second vocal recital of Mrs. Lillian Henschel, when to the excellent accompaniment of Wilhelm Berger she sang some quaint old English and old Irish songs, Lieder by Brahms ("Nightingale," op. 97, No. 1; "Lullaby," op. 33, No. 9, and "The Hunter," op. 95, No. 4), as well as Schumann's "Mondnacht;" Hervey's "May Song," the couplets of "Mysoli," from David's "La Perle du Brésil," and a group of pretty settings to words from Kingsley's "Water-babies," as well as several encores.

Mrs. Agatha Fischer-Sobell, the fleet fingered pianist,

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performed Chopin's Andante Spianato and Polonaise in E flat.

At the Royal Opera House the same evening the tenor, Szirowatka, from the Buda-Pesth Opera House, made his debut "as guest" in "Trovatore." He has good vocal material of the true lyric quality, but he seems even more stupid than tenors usually are; he does not know how to sing; his pronunciation of the German language (which is not his own) is execrable, and he acts like a stick. The latter quality must have affected also his partner, Miss Hiedler, who, never very fiery, was on that evening really sleepy. Very good, however, was Marie Goetze; her voice is in superb shape again just now and she acted majestically. In looks, however, she was twenty years too young for the old gipsy, "Acuzena." Bulsz was a splendid "Count di Luna," and he sang in effective Italian style; in fact when he was on he owned the stage.

After having heard Szirowatka again on Thursday night in "Faust," I cannot, although he acted somewhat better than on Tuesday, change my first judgment materially. In his present condition he will certainly not do for Berlin, and I think he is no longer young enough and too settled in his ways and methods to learn much. I am therefore not astonished to hear from good authority that, contrary to rumors prevalent here, Szirowatka has not been engaged by the Berlin Royal Opera House intendency, and that from here he will go to Hanover to try his luck there.

The rest of the cast in "Faust" was the same as usual, with the exception however of "Marguerite," which part for the first time was represented by Emily Herzog. There seems to exist a great diversity of opinion in the press regarding this last impersonation of our useful little musical "Maedchen fuer Alles." Tappert in fact goes so far as to slaughter her in the "Kleine Journal," but honestly she did not deserve this fate. An artist who can sing and act "Simonetta" in the "Medici" as sympathetically as does Mrs. Herzog cannot be a bad "Gretchen." Her conception and reproduction indeed is unconventional to a degree, but it is neither bad nor vulgar, as Tappert charges. Mrs. Herzog certainly had the public and a good portion of the press, including *Meine Wenigkeit*, on her side and in her favor last Thursday night.

Wednesday evening I listened to that charming little pianist Miss Clotilde Kleeberg, who gave at Bechstein Hall her third and last piano recital for the present season, before a large sized musical and enthusiastic audience. Miss Kleeberg is always welcome and she always draws. Her finished and refined, thoroughly musical (but by no means big) style of playing is vastly appreciated here, and I doubt not that the young lady would likewise soon find in the United States a host of admirers if she would make up her mind to cross the ocean, as has been hinted she intends doing.

Miss Kleeberg's program was an admirably selected one and contained the following choice and partially dainty numbers:

Prelude and fugue, No. 13, W. T. C.	Bach
Prelude and fugue, F minor, op. 85, No. 5.	Mendelssohn
Rondo, A minor.	Mozart
Impromptu, A flat, op. 90, No. 4.	Schubert
Sonata, B flat, op. 21.	Beethoven
Arabesque.	Schumann
Novelette, B minor, op. 99, No. 3.	Schumann
Lullaby, G major, op. 124, No. 3.	Schumann
Concert allegro, A major, op. 46.	Schumann
Nocturne, B flat minor, op. 9, No. 1.	Chopin
Etude, F major, op. 25, No. 3.	Chopin
Mazurka, G major, op. 50, No. 1.	Chopin
Humoresque, G major, op. 10, No. 2.	Tschaikowsky
Valse Caprice, D flat, op. 33.	Mile. Chaminade

The Beethoven sonata, especially the first movement, was the only thing on the program I did not particularly fancy the interpretation of; the Schumann and Chopin numbers, however, were all little gems and the F major etude was redemanded. Several encores at the close of the program were likewise unavoidable.

Thursday evening Mrs. Amalie Joachim and her daughter Marie gave their last joint evening at the Philharmonie, which spacious hall was very well filled. On account of

the opera I could only hear the opening portion of the interesting program, which embraced the following selections:

"Io t'abbraccio," duet from "Rodelinda".....	G. F. Händel
"Memnon".....	.....
"Am Meer".....	.....Fr. Schubert
"Im Frühling".....	.....
"Liebesbotschaft".....	.....
Mrs. Amalie Joachim.	
"An die Leyer".....	.....
"Die junge Nonne".....	.....Fr. Schubert
"Frühlingsglaube".....	.....
Miss Marie Joachim.	
Duet from "Beatrice und Benedict".....	H. Berlioz
"Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte".....	.....W. A. Mozart
"Das Veilchen".....	.....
"Un moto di gioia".....	.....
Miss Marie Joachim.	
"La Pesca," duet from "Soirées Musicales".....	G. Rossini
Duetto, "Ecco l'aurora".....	D. Peres
Volkslieder, arranged by.....	H. Reimann
"Pleni Junio" (Neapolitanisches Ständchen).	
"Barcarola Veneziana."	
"Die Traube auf dem Lilienzweig" (Schwedisches Volkslied.)	
"Jütlandsches Tanzlied."	
"Lindenlaub."	
"Im Wald bei der Amsel."	
"Spinnerliedchen."	
"Der Hirsch."	
"Treue."	
Mrs. Amalie Joachim.	

Duets.....	Joh. Brahms
"Sommerabend."	
"Der Kranz."	
"Guter Rath."	
"Die Schwestern."	

Although Mrs. Joachim was in somewhat better voice than the previous time, I cannot but regret that she persists in public singing. As for her daughter, she is a by no means finished pupil, and a year's further study in tone production, breathing and phrasing would do her lots of good. The public, however, I am bound to state, did not seem to notice any defects in either mother or daughter, and applauded vociferously and most indiscriminately.

Mr. Ernst Wolf accompanied discreetly.

No music on Friday night, but carps in Polish sauce at a family supper. I don't know whether you like this fish (which has only of late years, through the efforts of Mr. Eugene Blackford, been propagated in the United States) half as well as I do, and whether you like it in that special preparation, with plenty of raisins in the brown sauce; but if you do you will be able to feel in sympathy with me for rejoicing in the substitution of carps for music. *Carpe diem* is a wise enough principle in its way.

The most important concert of the week was that of Saturday night, at which Eugen d'Albert assisted the Halir Quartet in their fourth and last chamber music soirée for the present season. Bechstein Hall was well filled for the occasion, and great enthusiasm deservedly prevailed. The efforts of this newly organized quartet organization have won praise and appreciation during the last winter from both public and press, and if it were not for a weak second violinist I doubt not that the Halir Quartet would soon grow to the artistic level of the renowned Joachim Quartet. Whether it would ever reach such a social footing, such a general popularity, I hardly venture to believe.

On Saturday Eugen d'Albert, the little giant, was the hero of the evening. His superb second string quartet in E flat, which was first brought out here by the Joachim Quartet, and which, as I saw in THE MUSICAL COURIER, has been presented to you by the Kneisel Quartet, was given and received with unbounded enthusiasm. That weird Berliozian scherzo was again applauded to the echo, and on this occasion I cannot refrain from mentioning the great pleasure I derived from the reading of Philip Hale's fantastic and fanciful description of this movement in one of his inimitable and most interesting weekly contributions to THE MUSICAL COURIER. D'Albert himself told me that he had much enjoyed this graphic word picture. The composer was called upon the podium, together with the performers, at the close of the quartet.

Then he mounted the platform again to take his share in one of the grandest and noblest performances of chamber

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music I ever had the good fortune to listen to. Brahms' second piano quartet, the one in A major, op. 26, one of the freshest and most inspired works of the modern classicist was the work under consideration, and it received remarkable treatment. D'Albert was immense, and his geniality, without seeking or involving the slightest undue preponderance, carried his co-operators along at a rate which must have been gratifying to themselves. It was a model and inspiring performance.

Like a gentle but by no means displeasing anti-climax came Dittersdorf's Mozart-Haydnean and so pretty string quartet in E flat as a pacifying and satisfying close of a nerve-stirring program, and everybody seemed to enjoy it hugely. You have heard this little forerunner of the classic period likewise performed by the Kneisel Quartet of Boston, and so I can save myself the trouble of a further description.

Last night, viz., Monday of this week, I went to the concert on the Leipziger strasse, to hear a symphony concert of the Meyder Orchestra, the program of which contained some new music. Among the latter was a symphonic poem by a young Brooklyn composer named Elliot Schenck, who has been studying here with Professor Urban. The young fellow's effort showed that he has not wasted his time, for he has evidently learned a good deal; but he has still more to learn, and I am afraid that there is a good deal which he cannot learn. "Love's Youth, Battle and Peace," after Olive Schreiner's "The Lost Joy," is a vague, rambling composition, in which there is but little thematic material and no invention, for that little is not new, and almost the only thing in which Mr. Schenck rejoices is a gift for at moments effective orchestration. Still, it is not really good orchestration, and the handling of the brass is especially defective, while the entire workmanship shows a deplorable lack of good, solid part writing. A little pastoral episode for harp and woodwind in G is rather quaint and by no means unpleasing, and the close in C major strives for effect; but on the whole, though I am trying hard enough, I can bestow only negative praise on Mr. Schenck's effort, which he conducted in person.

The other novelties were an overture in A minor, entitled "An die Heimath," and a serenade in four movements by Max Stange, one of the teachers of the Hochschule, which works, though more solidly orchestrated than Schenck's, call for no comment, as they are commonplace in the extreme and in every way beyond notice. Mr. Stange's works, as well as Mr. Schenck's, were received with much applause on the part of their respective friends.

A young American who has studied here made a big hit in Dresden the other day. It was the young violoncellist, Listemann, of Chicago, who played the Saint-Saën's cello concerto at the last Symphony concert, and who, as the Dresden "Neueste Nachrichten" of the 11th inst. says: "Through his masterly interpretation called forth a storm of applause which was deserved in every way."

Mr. Listemann called at this office and so did Ferruccio Busoni, the Boston pianist; Wilhelm Kienzl, the Austrian composer and conductor; Anton Hekking, the violoncellist; Mr. Hugh Codman, a young Bostonian studying the violin with Jacobsohn, of the Hochschule; O. B. Boise, the composer and pedagogue of composition; Otto Goldschmidt, the man Friday of Sarasate, and Jaques L. Mayer, of the "Hebrew Journal," of New York.

I met Sarasate and Mrs. Berthe Marx, the pianist, at lunch at the Palace Hotel the other day. The swarthy señor looked as handsome and stylish as ever, only his raven locks of old, though they have not lost any of their voluptuous abundance, have gradually turned gray, which with sparkling dark eyes and black mustaches make him all the more interesting. But he not only looks, he is still a most interesting personage, lively, good humored, witty and amiable. These two inseparable great artists, for Mrs. Marx is also a great artist, did not appear here this winter and are in Berlin only for a few days recuperating after one of their most successful winter campaigns. From here they go on to Brussels this week and thence to London.

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Although no concert of their own was given here, Sarasate and Mrs. Marx, with their usual kindness and amiability, could not resist the invitation of the Berlin Press Club, for whose benefit they played at a matinée in the Royal Opera House on Sunday last week. I was very sorry I could not be present, but hear that both artists met with their accustomed great success and that they performed their share in the musico-dramatic entertainment in most brilliant style.

The funeral of Professor Spitta, of whose demise I informed you last week, took place yesterday at noon. The obsequies were held at the Royal High School for Music, at which institute the professor had been for many years a most esteemed *custos* and lecturer. From private sources I learn that the deceased left a work entitled "The History of the Romantic Opera," which was completed only a few days before his untimely death.

My countryman, the young composer Leo Blech, of Aix-la-Chapelle, informs me that his one act opera "Aglaja," which met with so much success at our native opera house, was last week performed with hardly less appreciation at Düsseldorf. The composer conducted in person, and was five times called before the curtain at the close of the work. The Vorspiel, Drinking Song, Love Duet and Prayer were greatly applauded in open scene.

The *Banda Municipale* of Rome, one of the best military bands in existence, will give a series of thirty concerts in the principal cities of Germany, under the direction of the Cavaliere Alessandro Vessella. Ten of these concerts will take place here in Berlin in June, in the newly constructed pavilion of Kroll's Garden.

Otto Schuenemann, the director and organizer of the violin manufacturing school at Schwerin, had a quartet of his latest instruments tried last Thursday morning in the Apollo Hall of the Royal Comedy House before Count Hochberg and Court Conductor Dr. Muck. Messrs. Struss, Exner, Gentz and Dechert performed on these new instruments a string quartet composed by Count Hochberg, and the effect is said to have been so favorable that the intendant ordered new instruments for the entire Royal Orchestra. This will insure a homogeneity of tone such as was attained first and only by the Boston Symphony Orchestra after the string orchestra was equipped with instruments all built by the same master—Zach, of Vienna.

The Court of Appeals at Vienna has confirmed the judgment of the lower court with regard to Emil Dringel's, alias Duerer's claims against the tenor Robert Stagno, for back salary and other pecuniary benefits. Mr. Duerer's demand for 1,000 marks has again been dismissed, and I think it is about time that he himself be dismissed from the columns of the Berlin newspapers. He has been working them for all and more than they are or he is worth, and if the thing is now stopped Duerer will certainly not be missed. Stagno may be a bad man, but I very much doubt whether he can beat Duerer. If you don't believe it, ask Perrotti.

Great is Cosima! From Bayreuth I just this minute learn that despite the original Austrian laws which protect mental property for a period of only ten years after the author's death, "Parsifal," by decision of the highest Court of Appeals, dare not be produced in Austria and Hungary until 1913, viz., thirty years after Richard Wagner's death. Again I say: Great is Cosima! O. F.

Gastaldon.—The composer of "Musica Proibita" and of the opera "Mala Pasqua," is writing a new one act opera, "Pater." The libretto is from Coppée's poem, and the time is the Franco-German war. A woman whose brother had been killed by the Communards cannot bring herself to say in the Lord's Prayer, "as we forgive, &c.," for she cannot forgive the murder. Then when the Versailles troops enter, the Communist who had put her brother to death seeks refuge with her and she saves him.



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MARTY—SAINT FRANÇOIS XAVIER—PARIS.

Pugno on Improvisation.

What is called "success" is a combination of talent, character and management. Any one of these lacking, and a man remains "only an artist." The three must accord to produce a "star." A man may be a consummate artist, yet be possessed of such a love of home, or horror of travel, that to receive a foreign country for his own he could not be induced to make a tour. This, however beautiful in itself, is, so far as success or renown are concerned, a lack. Others there are, possessing both talent and ambition, who are infants as to ways and means. Without clever management experiments fall flat. Talent, character and circumstance must conspire to make a "star." RAOUL PUGNO, Pianist, Paris.

ONE of the most haunting quarters of Paris is "Les Invalides," that surrounding Napoleon's tomb. Back of the Seine, the Champs Elysées, the home of President Carnot, is the imposing park, the garden and the long college-like building which in times past sheltered those sick and wounded in their country's cause, thus deriving its name, and at the same time baptizing the entire environment—one of the most aristocratic in Paris.

Back of the long building is a solid mass of gray stone, weird, solemn and grim, as was the face of the remarkable man whose ashes lie there entombed. Rising from the gray mass is a huge gilded dome very similar to that surmounting the Temple Beth-El, New York. Straight, noble, clean, tree-trimmed streets lead off in all directions. A few steps on one of them leads to a fine sweep, systematic and well kept, resembling that of St. Augustin. Opening on the sweep is a splendid church, whose double towers like sentinels guard the illustrious tomb beyond. This church bears the familiar name of St. François Xavier.

The triumphant peals from the organ, pouring out through portal, tower and window, filling the clear spring air with hope and ambition, make one think "there's one happy organist! There's a song of triumph. It comes from one perfectly happy, one who has everything heart can wish!"

"Triumphant?" Yes. "Happy?" Yes. "All that heart can wish?" The organist is perfectly blind!

He goes through all the complicated changes of Catholic service, the classic masses, "plain chants," offertories by the best masters, improvises for long and short waits—all without a note of music! His improvisations of the best order do not betray a note of sadness ever. His whole musical work is noted for its sympathetic accord with the season. Besides this he composes, teaches, travels, makes concert tours and is professor of organ in the French Institution for the Blind in Paris, where he himself was taught to use the senses sharpened by loss.

"Yes," he says, "God has taken a gift most important; but look what he has given place!" And this is the secret of the joy and triumph lacking from the philosophy of many who see "not wisely, but too well."

In composing he uses a little slate shaped wooden case in which strips of thick card are closely held. Across the card passes a little movable brass piece about the size of the music staff, through which he pricks holes representing the notes. Passing his fingers over the under or rough side, he "reads" the composition. He writes as fast as anyone could with pen and ink and with never a flaw. Imagine a page of orchestration done after this manner—and words besides. A page of the most valuable music looks to the eye like a section of "card embroidery" which children are taught to prick in patterns in the kindergarten.

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tens. His works are much thought of and played through France.

In teaching he knows by the sound how the finger is placed. Infalible as to ear, it would be impossible to strike a false note without detection even in an unfamiliar composition. He has pupils not only from Paris, but the provinces. One comes even from Orleans to study with him. He has made concert tours through France, playing in Orleans, Valenciennes, Toulouse, Bordeaux, Avignon, Montpellier, Béziers and even in Amsterdam, Holland, traveling unaccompanied.

Adolphe Marty was born at Albi, France, entered the Institution for the Blind here at nine, the Conservatoire a little later, where as pupil of César Franck he gained first prize. He played organ some years at Orleans, and has been five years organist at St. François Xavier, one of the most prominent churches in Paris. He has for intimate friends all the artists of whom I have been writing since November.

When M. Marty said "See what God has given me!" he included the joy of a perfect love life, without which of course God is cruel even to the best paid of his subjects. In the congregation of St. François Xavier was a lovely girl, who from childhood had been the pet of the parish through her beauty, goodness and unusual musical talent. By an unheard of concession she was permitted during some of the numerous services of the church to play the canticles on the small organ, and later to assist in the grand "tribune," where she met the blind organist, whose beautiful character and genius won her heart and later her hand. They were married eight months ago in the church by a bishop, who has been an old friend of the families for years, and service was sung by forty boys, members of the *maitrise* of the parish. The families now live together, and a happier, more congenial circle could not be found in Paris. Mme. Marty is tall, straight, graceful, just twenty, with brunette Madonna face, beautiful dark eyes, fresh, rosy cheeks and the glossy black French hair. She is continuing her studies in organ, harmony and composition with her husband. He is but eight years her senior.

He corrects all the music printed at the institution. It was droll enough to see him without sight correcting mistakes made by people who can see! There are three organs and a harmonium in the place. In the concert room is an exquisite Cavaillé-Coll. This is a unique sort of reversible chamber, with chapel at one end and stage at the other, rows of little reversible seats between, on which the poor little blind chaps can sit one way while listening to music, the other while listening to prayers. A lovely gallery is made valuable by frescoed inscriptions as to founders, building, &c., and the place is marked by French taste throughout.

It was rather weird to hear the blind man play his beautiful "Angelus" there at twilight, the darkening shadows gathering about him making no difference. The brilliant Bach fugue that followed was more reassuring, and an "Air Varié" for pedals alone indicated certainly that it is not necessary to "look down" at these troublesome organ accessories in order to play them. He has written a "Method for Pedals," which is in use in the Conservatoire. He managed the thirty-four stops of this instrument with perfect ease and accuracy. The church organ has eighty-eight stops, sixty-six registers.

The singing at this church is remarkably strong and vibrant and the minutiae of service are all rigid and business-like. The boys are strong and handsome—not a rule in the French *maitrise*—but the *maitre de chapelle* here is of the wise opinion that people must be well to sing, so he has looks enter largely into the matter of selection.

M. Eugene Bizet is chapel organist here and M. Bos-

signol *maitre de chapelle*. They are both able and competent musicians, realizing fully that the French musician is not paid according to the work he does. There are twelve boys in the choir, three basses and two tenors. Three of the men are from the Opéra. The best salary is 900 francs a year. The boys have 15 francs a month on average. M. Bizet has played here five years and had the grand organ for several years at St. Nicholas des Champs. He teaches twice a week in the *maitrise*. He is a most agreeable and generous hearted man—a whole souled musician.

Among the influential members of the parish are the Countess de Chambrun, Princess de Leon, Duc de la Rochefoucauld, Countess de Galliera. They are all musical.

M. Raoul Pugno has been for twenty years organist at the Church of St. Eugène in the vicinity of the Conservatoire; but he has created such a *furor* in Paris as pianist that it is to be expected the organ loft contingent must lose one of its ablest members.

Imagine a Frenchman as tall and as heavy and dark as your Mr. C. C. Shayne. But how softly, how tenderly, how gently he can play! What a touch, what a conception, what a personality! He is considered the best pianist in Paris to-day. If he could be coaxed to leave Paris, it is held he is eminently fitted to make one of the sadly thin ranks of great public educators in piano art. Yet his music is only one department of the superb education which is the Frenchman's dower, and of which through finished expression he is such a master. What a treat, an hour's talk with Raoul Pugno!

He is the chum and intimate friend of Hollman, the violoncellist. Indeed they are taking their "breakfast" together over the way just now, 12:45 P. M., and the noble old 'cello used in the frequent rehearsals of the two friends stands in the large, light double atelier of M. Pugno.

This interesting place, besides being a perfect museum of artistic curiosity, has in it a large pipe organ of two claviers, three pianos, brass and string curiosities, nice furniture, books—literally to no end—a real stove that gives real heat, and a peculiar French machine, constituted something like a stationary bicycle, on which the big artist takes the exercise interdicted by his unremitting musical duties.

I am convinced I could fill the Whispering Gallery of THE MUSICAL COURIER for an indefinite period from the studio and experiences of M. Pugno alone. Only a few words here on the subject of organs.

"I am convinced of one thing," he says in his concise and polished French sentences—"I am convinced that the organ is the instrument for the dreamer. With all due deference to the magnificent compositions that have been made for it, it remains to the inspired musical thinker as the organ of voice to the orator—the extempore orator who speaks because he must, because he thinks and feels. I bow with doffed hat and bowed head low before the organ composers; but to my mind playing from music is as the written page to the inspired speaker. Many there are who cannot collect thought or form phrase as they go—such of course take refuge in the 'printed page,' and adhere to the composers. The organ was created for improvisation!

"No, all who understand harmony and composition cannot improvise, any more than all who are masters of rhetoric can write novels or make speeches. The talent for idea, for event in idea, for cause and effect in event, for logic, description, symmetry, style, appeal, must also exist. A knowledge even of beginning, middle and end will not do.

Many there are who have not even this, and who continue chord making *ad infinitum* to the ennui of listeners.

"Of course an improviser must be a thorough master of the rhetoric, grammar, spelling even, of musical literature (used in its technical sense). That's expected. Without this there are no tools with which to work. Many a natural orator is plowing through lack only of the means for expressing his beautiful thoughts. A knowledge of the fashion plates of the best musical dressing of all ages gives possibility to the idealist. Individuality has untrammelled sway, aided, not prevented by the knowledge of means."

M. Pugno is professor of composition in the Conservatoire, so he knows what he is talking about when he says "Improvisation cannot be taught. It can only be directed. It need not even be developed to be discovered. It appears, if it exists, as the organ of voice. One can be taught how to grade lengths, so as to embrace idea in long or short compass. Style, adaptability, truth may be taught. The wise teacher knows at once when not to press improvisation on his pupils. The instinct for improvisation must be born.

"When weary or troubled, what the organ is to the real dreamer no tongue can express. He cannot then follow the strict architecture of composition; he dreams aloud."

Another point on which M. Pugno is stirred is the interference of church ritual with sacred music art in Paris. In the first place there is not time in the complicated windings of church form for the performance of any worthy composition outside of the mass. In churches where "plain chant" only is sung, even this is not had. For the best works of Bach, Beethoven, Mendelssohn there is no opportunity on account of their length. (The Frenchman cannot "cut" music with the easy grace of the New York organist, who can issue choice morsels to fit any occasion at a moment's notice.)

"If one undertakes a good composition as 'sortie,' the people are all out of the church before it is finished. If a priest happens to be in a hurry he does not hesitate to ring the bell. Even if forced to throw up his hands on a subdominant, the organist must stop instantaneously. What of a composition with one ear on an altar bell! Some masses are 'quicker' than others. Imagine the effect on an organist's effort.

"Priests are not educated at all in music in their schools; except by accident they have little sympathy with the musical part of the program. Anyone who knows the service would answer the ecclesiastical side of the church as well as the greatest musician. One who is perfectly at home in the forms, who has no artistic ambition and who will bow and obey regardless of personal feeling—that is the musician for the priests.

"One who resists simply loses his place, for the curé is all powerful in his church. Few men are willing to lose the honor of position; many, alas! are solely dependent upon the money of it, and so a man must have great independence of spirit not to be a hypocrite. In Paris are over a hundred churches of prominence. Among the organists are probably five who dare be independent."

M. Pugno is member of committee on organ admission at the Conservatoire. Among his compositions are an ambitious sacred oratorio entitled "La Resurrection de Lazare;" grand ballet, "Viviane;" "La Panseuse de Corde," pantomime; many operas—"opéra comique;" any quantity

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Mozart Twelfth Mass; "Hæc Dies" arranged from Tannhäuser; "O Sacrum" and "Cantate Domino" by Bouichère; "Regina Cæli" by Loislil; "Tu es Petrus" by Belletot; "Tantum Ergo" by Silas, with orchestra, chorus, solos and two organs made the Easter music at La Trinité—Guilmant—Bouichère and Salomé.

An organist yesterday in giving a lesson to an American pupil called attention to the difficulties present day organists have in playing on the modern organ effects created for music of olden times. Knowledge of the spirit of the writer gained from a thorough knowledge of his works is necessary to give a clue to the interpretation. He also spoke of the difficulty of playing compositions for organ which were written by master pianists. Mendelssohn's sonata No. 6 was an indication of this. Mendelssohn was a pianist and wrote without thorough knowledge of the organ as an instrument, and introduced effects which cannot be reproduced on the organ; yet which a musician dare not change. He gave illustrations of harp effects which Mendelssohn had written, which were impossible on the organ.

I had the pleasure of another visit to Widor's interesting class at the Conservatoire this week. The class is hard at work in the face of coming struggle. M. Henri Libert, a lauréat in the class this year, was the prominent player of the morning.

Even to a connoisseur the work he did was most admirable, and even the rigid master had little to say. Though but a lad in years, the following will give some idea of what an organist is expected to know before becoming an organist.

Libert finished the study of solfège, or music mechanics, when very young. Then a course of harmony and counterpoint, then a piano course under Diémer and Marmontel, then composition with Massenet. He had one year of organ with César Franck; this is his second with Widor. He plays all the principal preludes, fugues and chorales of Bach from memory. And this instruction, remember, presupposes all the necessary musical gifts, without which instruction would not have been possible, as pupils pay by merit, not money, at the French Conservatoire.

Another pleasure was the hearing of a real American voicing real American songs. The singer was a Mrs. Herbert Pugh, née Miss Graham, of California, who came over here to study two or three years, but whose heart and hand were captured by a charming young Englishman living in Paris, so here she is established in a lovely home near the Champs Elysées, close by the American Church of the Avenue l'Alma, happy as a queen.

Training usually changes a voice so that its best friend could not recognize it. The change is sometimes for good, sometimes for bad. The young trainée in French, too, usually gives up (alas!) her English speaking songs. The peculiarity with Mrs. Pugh's voice is that while training has greatly benefited the method, the individuality remains untouched. So does the individuality of the young American, who holds that anything that is sung well is

well sung, and that an artist should be able to sing everything well, and that is what her training is for. In spite of conventional advice that it is "below her style and her study," she gives immense pleasure by singing excellently, the songs of the colored man, with an accent studied from her colored nurse.

She has a superb voice, pure contralto quality with soprano register. Some tones strongly resemble those of Kathryn Flemming. Indeed in singing "Stelle wie die Nacht," one of Kathryn's favorites, they seemed the same. She sang Mendelssohn's "O Rest in The Lord" beautifully. She is studying with the De Reskés' teacher.

WIDOR ON THE MODERN ORGAN—COMPOSITION, EXECUTION, INDIVIDUALITY.—MUSIC OF THE BLIND IN PARIS.—CHAPUIS ST. ROCH.—LIFFACHER, ST. EUGÈNE.

"Ancient instruments had almost no reeds. They had but two colors, white and black. 'Jeux de fond' and 'jeux de mutation'; there was the whole palette. Naturally all transition between black and white was abrupt and rough. No means existed to graduate sonority. Bach and his contemporaries found it useless to register their works. The 'jeux de mutation' were traditionally affected for rapid movements, the 'jeux de fond' for pieces of slow tempo. It is only since the close of the last century that the 'boite expressive' has been invented. In a work published in 1772 the Hollander, Hess de Gonda, testified to his admiration of the new 'engine.' Later, in 1780, Abbe Vogler recommended the use of the 'boite' in German manufacture. The idea grew in favor, but without much artistic effect, for in spite of the most intelligence efforts one could not pass the limits of thirty notes in the clavier and an insignificant number of registers. The problem was solved through the genius of Cavallé-Coll in 1839. He invented different pressures of breath, double layers of wind chests, systems of pedals and combinations of registers, applied the pneumatic motors of Barker, created the family of harmonious stops, reformed and perfected the mechanism so that every pipe, sharp or grave, strong or weak, obeyed instantly the finger call. The touch became light as that of piano, resistance being overcome and the concentration of the forces of the instrument being rendered practical. What was the result? To retain the whole organ in a sound prison opened or shut at pleasure, liberty of association of qualities, means of reinforcing or diminishing gradually, independence of rhythms, security of attack, equilibrium of contrasts, in fact a disclosure of admirable colors, a rich palette of tones, the most varied harmonic flutes, bassoons, cors anglais trumpets, voix célestes of quality and variety hitherto unknown.

"This is the modern organ, essentially symphonic. For the new instrument a new language was necessary, another idea than that of the scholastic polyphonic. The Bach fugue is no longer sufficient. We must have preludes, Magnificats, masses, cantatas, and 'The Passion' according to St. Matthew.

"But this expression of the new instrument proceeded from mechanical means, and had not the necessary spontaneity. While orchestral instruments, of wind or string, piano or voice, depend largely upon the quickness of accent and the unexpected surprises of attack, the organ in its original majesty speaks of philosophy. Individual, alone among all, it can unfold the same volume of sound throughout and thus give birth to the ideas of religion and the infinite.

"Surprises and accents are not natural to the organ. They must be given to the organ as accents by adoption. That is to say, tact and discernment must be used in their employ. Here is where the organ symphony differs from the orchestral symphony. One could never write thoughtlessly for either organ or orchestra, but in future one must use

the same care in arranging combinations of qualities in organ composition as in orchestral work.

"Even rhythm is affected by modern tendencies. It will lend itself to a sort of elasticity of measure concerning its rights. It will permit the musical phrase, the punctuation of breaks and breath, provided it may hold its own bit and go its own gait. Without this rhythm, without the constant manifestation of the will to return periodically to strict time, the organ executant will not be listened to.

"Herein lies a difficulty for the musical writer, the difficulty of expressing subtle shades of expression. How the composer hesitates and pauses before writing the 'poco ritenuto,' which he has in his mind. He dares not write it through fear that the exaggerations of the interpreter may soften or break the flight of the measure. Signs are lacking. We have not the graphic means to underline the finish of a period, or to increase the force of a chord by a fashion of organ point of inappreciable degree. Is this not a great pity with an instrument producing all its effects through chronometric values? With the consummate musicians of to-day, however, the insufficiencies of musical notation are not so formidable. The composer is much more certain than formerly to have all his ideas comprehended and, what is equally important, his intentions divined. Between him and the executant is a constant collaboration which the increasing number of virtuosos renders every day more rich and intimate. CH. M. WIDOR."

Musicality is not surprising in the blind. Technical proficiency must always seem so. One would look for an internal landscape in mentality bereft of observation, but that means could be invented to so fully supplement the organ of vision in the instruction of the blind must always be an astonishment to the visitor of an institution.

In the Institution for the Blind in Paris music is an important feature. This is not, however, simply a dreamy improvisation to pass time, but is a bona fide and practical education in all the departments of musical usefulness.

You find the blind boy at his organ busy with the labor of committing études for organ and compositions by Händel, Mozart, Bach and Beethoven. He has already accomplished mechanism solfège, harmony and the rest of the fundamentals, as have his sightseeing companions in the Conservatoire at the other side of the city. He is taught the care and tuning of instruments, also their renovation and construction. He is made master of the mechanism of composition, of chant and of execution. If perchance he possesses the gift of improvisation it is steered to healthful and practical results, not left to drift into senseless and tedious "resolutions of harmonious sound."

True the "book" of pricked cardboard in which he finds the immortal strains does not rest vertical upon the music rack, but horizontal upon the top of the instrument that he may touch it with his fingers instead of looking at it with his eyes. He is constantly memorizing instead of reading. When his memory fails him, with a motion similar to the brushing of a fly from the page he finds what he lacks and proceeds. He does not have as much trouble memorizing as if disturbed by surroundings, and he retains as well as if he could see, and you find him a musician *au fond* as elsewhere in Paris.

In another department you find him blowing the bellows for his companion, more than likely following with him every note and chord of the composition played. A similar course is followed in connection with piano instruction, and in many cases the teacher is blind as the pupil, having been himself an inmate of the institution since boyhood.

The orchestra of the institution is a unique affair. Listening to the excellent concerted work of the boys, it is difficult to realize the amount of solo practice that has previously been passed through. On both sides of a long hall are small rooms, each furnished with a music stand, seat and window. There alone the blind boy studies his trumpet, flute, horn, violin, violoncello, &c., with patience, per-

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severance and profit varying as with us. The racket of mingled music disturbs none of the workers. A professor constantly parades the corridor, discovering flaws, keeping attention alert and aiding the less capable.

On another floor the blind boys are busy tuning pianos under the direction of a competent professor. The results in this department are most satisfactory. More wonderful it is to see them putting sections of the instrument together, mending and making broken parts, and using tools, glue and varnish with surprising skill. In all they show a surprising adaptability, and the concentrated attention seems everywhere an advantage to be desired by those more fortunate.

A boy finishing the writing of a sonata of more than ordinary logic and idea is bent over a little slate shaped frame, crossed by a movable open work rule, through which, with a little instrument like an awl, he punctures the card beneath, leaving a quantity of small patterns, holes on one side, raised pricks on the other, which represent his musical ideas.

A special course is passed through in order to become professors of the different departments. Girls are taught as thoroughly as the boys, and many of them become delightful musicians, vocal and instrumental.

All write and read their *solfège* from the punctured card and are specially apt with harmony. A touching sight is a choir rehearsal by a company of some forty of these blind boys and girls. The organ loft consists of tiers of seats on opposite sides of a stage, boys on one side, girls on the other, the professor, white haired, gentle, and blind as any of them, in the middle before a small practice organ. All have flat music cases instead of music rolls, and flat cards on which the score is written.

"Un, deux, trois, quatre," the tenor commences, the alto follows in, later the bass, then a soprano surprise. There are solos, duos, quartets and choruses, all sorts of time, rests, cues and changes. But two stops are made for correction in the first reading of the beautiful "Sanctus," which later is dwelt upon for expression. During the whole of it the director never touches a note of the organ or has to set right a false key. The voices are sweet and nicely balanced. All the faces have a sad, reflective, concentrated, inside-out sort of expression. It is less sadness than lack of lighting that is in the faces.

The rehearsal is in a charming concert room and chapel combined, a beautiful altar curtained off at one end, at the other a superb organ. Between the two, besides the tiers of seats, is a room full of reversible benches, nicely upholstered, which may be turned to face either stage or altar.

In a previous "Whispering" was an account of M. Adolphe Marty, the blind professor of organ in this institution, who besides being teacher, composer, and writer of books on music, is organist of one of the richest and most important churches in Paris, St. Francis Xavier.

"Play neither Wagner or Offenbach here!" was the musical counsel given by the worthy curé of Saint Roch when M. W. A. Chapuis came to the organ loft of that church five years ago. "Neither Wagner nor Offenbach, my friend; remember!"

How he came to settle his ban upon these musical antipodes one must imagine. It sounds like a mother's injunction—"Neither Ouida nor Zola, my child," regardless of the immense amount of "harm" lying in the field between. M. Chapuis has certainly found in the field lying between the two excommunicated composers sufficient to keep his fingers busy without wearying his congregation, who greatly admire his work.

M. Chapuis is professor of a girls' class in harmony in the Conservatoire. He finds girls gifted, he says, with both faculty and comprehension. He is often startled at the quickness with which they seize ideas and the clearness with which they can hold up conflicting points in their minds, and even solve fugue problems. He misses a sustaining power, however. What they have is like electric gleams of comprehension, apt to evaporate without cause at any moment. The minds fatigue quickly, especially of those who have already passed through much mental work. Not idleness, but a sort of collapse is apt to come after mental struggle. "I am sick," or "nervous," or "must go home" is the result. From fifteen to twenty-five is the limit of age in the class. The work is extremely interesting. There are some foreigners in the class, but no Americans. Two hours three times a week he is thus occupied. There are four classes in harmony for men and two for women in the Conservatoire.

M. Chapuis writes well for organ, and "Enguerrand," a four act lyric drama, has been played here for two years. Th. Dubois and César Franck have been his teachers, and he is studying composition with Massenet. He is young, handsome, wholly French in charm, and of dramatic temperament.

M. Peron, a sound musician and excellent organist, is the chancel organist. There are about thirty men and boys in the choir, and the effect is excellent. One of the tenors, M. Ragneau, has a divine voice.

The big church is of more cheerful aspect than most

here, owing to the replacing of light colors for the heavy stained glass of the upper windows. The "coursant d'air" coming from above, of which Gabriel Pierné complains in St. Clotilde, exists here also, however. The grand organ loft is narrow as a match box and dark and massive to a degree, with all sorts of terrible threatening griffins and goblins hovering about the head of the organist. Owing to a high massive piece of decoration between him and the church he is obliged to have his mirror suspended overhead, and in order to keep track of the priestly doings down below he is obliged to accompany his artistic improvisations by a series of neck gymnastics, which he accomplishes with good nature and grace.

To the uninitiated it is surprising to see him improvising off hand, utilizing all the perplexing problems underlying correct composition, the mind divided by attention to the altar movements and still have a corner of brain to give to conversation. His improvisations, too, are logical and thoughtful, not "mere resolutions of harmonized sound." In listening to composition he says he can see every chord and phase in his mind just as it is written.

(Many have said this. It must be fatiguing and disturbing as well. I should much prefer to illustrate composition from the imagination than from pages of notation. M. Henri Falcke exclaimed once: "Oh, what I would give to have an amateur's mind just once, just to pass through the sensation of listening without composing. I cannot imagine it!")

It was in the organ loft of St. Roch that Lefebvre Wely achieved his early reputation. This organ has been made historic through association with him. M. Chapuis played at Notre Dame de Champs before coming here. M. Emile Bernard is now organist there.

"Since the Empress left us, good-bye to organ loft comfort in Paris!" is the rather pessimistic exclamation of M. Cl. Lippacher, who occupies the organ loft of St. Eugène, a fine old church not a stone's throw from the Conservatoire. "True, there are many rich churches here, but it is accidental and due to the generosity of parishioners, not to governmental will. It was the business of the Empress to look after the churches. They miss her sadly. The Faith is not so bountiful or substantial a mistress. Parishes having a rich clientèle fare well enough. What about a church having in place of wealthy populous homes a surrounding of Morgue, Palais de Justice, National buildings, Préfecture de Police—non-paying residents, eh, surtout La Morgue!"

Saint Eugène is located in the centre of a commercial district, the merchants of which at one time were glad enough to live in or near their stores, but have since moved to more home-like quarters. The strictest economy is the rule of the church. That ends musical progress. It is not only execution that is affected by restriction; ambition, spirit, enthusiasm, all sink and settle. Poverty is a frightful oppressor of spirit as of body.

(This truth, alas, is just as strong in French as in English.)

The choir of St. Eugène is nevertheless an excellent one, and the music far from spiritless. Wagner, Beethoven, Mendelssohn, Saint-Saëns, Guilmant, Pergolesi, Palestrina would "shake the cobwebs" out of any sky. And besides M. Lippacher is a first-class musician.

He is a friend, by the way, of Father J. B. Young, choir-master of St. Francis Xavier, of New York. Both of the same town, near Strasbourg, where exists a splendid conservatory of music; the same professor, from Brussels (an intimate friend of Alexandre Guilmant), was early teacher of both. He remembers Father Young affectionately as a man of rare qualities, and was not surprised to hear what good things he had done for the music of his New York church.

An ardent lover of Verdi's music, M. Lippacher was deeply touched by his visit to Paris, and the extraordinary executive spirit governing him still. "Il termine bien sa carrière," he said warmly, speaking of his books, vitality and interest in his new work, so different from the thought of his early writing. "It is a lesson to all," he says, "how this member of a languorous race has kept abreast of the progress of music in all countries into the age that has crowned him so nobly."

"Yes, Rubinstein is a great musician," he says, "but lacks something to rank beside Beethoven. Quite possibly it is being a great pianist as well as composer. Playing the ideas of other dominant thoughts diffuses the force of individuality. He would be a greater composer if he did not play. All great musicians make much tedious music," he adds. "Paris eats Wagner and Bach at present," is his forceful expression of the modern condition of French taste. "They fairly eat the works. They live on them. Wagner has an overwhelming power that grows steadily." For himself he never will forget the effect upon him at eighteen of Wagner's music. Saint-Saëns he considers the perfect union of classic and modern in musical thought. "One cannot tell by him now what a delightful man he was some years ago—most delightful of men, the most sterling of musical artists. Saint-Saëns is not a man to be bought and sold in art. He is not a man of objects and ambitions. Il est droit au fond."

I was saddened this week by meeting an organist of a type rare enough in Paris—one who could do much more if he would, who has let inclination get the better of will till the latter is forceless, who lets the artistic temperament govern action till it is almost inaction, whose motto is "A man cannot change his nature, you know," who has never realized the most solid of all satisfactions, of feeling that a man can change his nature as he will and that the possibilities of an exercised will are limitless as eternity.

With endowments of a high order of talent and education he has simply let himself stand still till a chronic laziness has overtaken him even before the prime of life.

Although this condition of mind is by no means a national habit in America, I cannot refrain from expressing horror of it, and fears that it may extend as our country becomes old and stupid. It is a condition purely voluntary as is opium taking or drink. It is a condition that is apt to steal over the best, especially when the temperament is artistic. There is much loafing done in the name of art. There is a delicate line between the reflective and lazy spirits that one of talent would do well to guard. Dread of effort, horror of the strife of life, the subtle fangs of inactivity and indifference are close to the sensitive heart. One who would be worth while must fight them as long as life lasts. The time to fight them is when they first appear. The good things of this life are too good to be lost for laziness. "Arise, let us go hence, for the end is not yet!"

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MARIANI-VIN-MARIANI-VIN-MARIANI-VIN-MARIANI-VIN-MARIANI



LONDON, 55 Acacia Road, N. W., April 21, 1894.

THE Mottl concert was the event of this week, and the audience that literally filled every part of the house was very demonstrative in its manner toward the great chef de orchestre, from Karlsruhe and Bayreuth. It was hoped that arrangements could have been made for an additional one or two concerts, especially when it became known that all of the seats would be sold out weeks in advance; but that being impossible, Mr. Schulz-Curtius, who organized the concert, has arranged with Mr. Mottl to come over and conduct another on May 22, Wagner's birthday. This program will include five excerpts from the Bayreuth master, Prelude to act II. from "Gwendoline" (Chabrier), the "Egmont" overture (Beethoven) and Berlioz' overture "Benvenuto Cellini" and "Love Scene" and "Queen Mab," from his "Romeo et Juliet" symphony. Mr. David Bispham will sing Hans Sachs' monologue "Wahn, Wahn," from "Die Meistersinger." The program on Tuesday night was made up as follows: Overtures to "Rienzi," "Flying Dutchman," "Tannhäuser," Vorspiels to "Lohengrin," "Die Meistersinger," Part II., Vorspiel and Isolde's "Liebestod" from "Tristan und Isolde," Wotan's "Abschied und Feuerzauber" from "Die Walküre," "Trauermarsch" from "Die Götterdämmerung" and Vorspiel to "Parsifal." Mr. Alfred Schulz-Curtius had had made especially for his occasion a bass trumpet and four tubas, which instruments have always been replaced in England by others, for the rendering of the "Trauermarsch," thus giving much more tone color. Mr. Mottl fully sustained the high reputation as conductor of the master's works that had preceded him. He showed himself to have a perfect command over his forces, every man understanding and responding to his expressed wish, and this, with his wide knowledge and experience, enabled him to give model interpretations of each number in the program. Concert renderings of Wagner's works always meet with hearty endorsement in London, and when these music masterpieces are played by such a master as Mr. Mottl, on that most delicate and responsive instrument, a good orchestra, one then, and only then, has a conception of their poetic grandeur. That most capable and conscientious artist Mr. Andrew Black sang "Wotan's" music with distinction, receiving two recalls. Mr. Mottl met with an enthusiastic reception and indorsement of his work. The excellent programs, printed on beautiful paper and containing an artistic reproduction in aquatint of De Egusquiza's portrait of Wagner, had only Wagner's analytical notes, which were carefully chosen from his prose works, by Mr. W. Ashton Ellis, who has for some time now been at work translating these comparatively little known of Wagner's works into English.

Mr. Alfred Schulz-Curtius, who brought about the above happy event, is London agent for the Bayreuth festivals, and has been connected with nearly every enterprise giving Wagner's works in England. He was associated with Mr. Franke in organizing and carrying on the Richter concerts for the first several seasons. At this time he also arranged some very successful provincial tours for the great conductor. He was actively engaged in the arrangements of the "Nibelungen Ring" series in 1893 when Anton Seidl came over to conduct at Her Majesty's Theatre, and, in fact, he has played a very important part in popularizing the works of Wagner in England. So far as I know every enterprise that he has engaged in in this connection has been a financial and artistic success. His power of organization was shown in his complete arrangements in every detail for the above concert. His wide acquaintance enabled him to choose the best players for his orchestra, and he had the courage to have appropriate though rather expensive programs; to have the doors closed two minutes before the performance was to commence, and many other matters that contributed to the comfort of his patrons and the success of the entertainment.

Miss Eugene Joachim, a niece of Dr. Joachim, the king of violinists, who has for some time resided in London, has been prevailed upon by several aspiring singers to give them the German diction in their Lieder and German songs and excerpts from the operas. Miss Joachim was one of the favorite pupils of Mrs. Marchesi when she was in Vienna, and of Stockhausen, in Berlin, occasionally assisting them during her more advanced course in teaching. She, like her illustrious uncle, had marked musical

talent, and in addition a beautiful voice, which after such excellent training as she received, would have won for her a high place among vocalists, had not circumstances precluded her going in for the profession. Her natural gifts, excellent education and training fit her for this important work in giving the correct pronunciation in singing German, and those little finishing touches in style, with the fuller interpretation of the poet's meaning accentuated by the music. She has already given several vocalists of repute invaluable assistance in this way.

The third Philharmonic concert took place at the Queen's Hall on Thursday night, when Mr. Sapellnikoff, the Russian pianist, made his re-entry at these concerts, playing Schumann's A minor concerto. His reading of this favorite number was full of dignity and poetic tenderness and technically accurate. He received two recalls, and then interpreted the continuous applause as a call for more, and played one of Liszt's rhapsodies for an encore, which again elicited enthusiastic applause. Miss Amy Sherwin was down for the vocal selection, but sudden illness prevented her singing at the last moment. Miss Ella Russell, who was in the audience, kindly volunteered to sing in her place, and chose Mozart's "Deh Vieni," giving this beautiful number in a most artistic manner, and winning the hearty approval of the audience. The orchestral numbers were Berlioz' overture, "King Lear;" Dr. Hubert Parry's overture in A, "To an Unwritten Tragedy," played for the first time in London, but brought out at the Festival of the Three Choirs in Worcester last autumn, and Beethoven's symphony in B flat. After Dr. Parry's beautiful composition had been played he was called to the platform to bow his acknowledgments to the pronounced approval of those present.

Miss Gwladys Wood has been making great progress here recently as an artistic singer and interpreter of German Lieder and the better class of English songs. She was born in London, January 2, 1873, from English parents. Her father was a well-known member of the Garrick Club and Old Fielding, and an intimate friend of Albert Smith, Charles Dickens and Thackeray. She began singing in 1890, in Cologne, where she was studying to become a pianist, but, on discovering she had a voice, commenced training to sing at once under Sbokjerberg at the Cologne Conservatoire. Subsequently she came to London and continued with Mr. Hugo Bye, then with Mr. Sims Reeves, and for some time past with Mr. R. S. Rockstro. During her three years' residence in Cologne she learned to speak German as fluently as English, and this thorough knowledge has enabled her to grasp the meaning of the poet in her interpretation of German Lieder, thus partly explaining her success in this class of work. She first made her debut in public at the annual concert of Sir William Cousins in June, 1892, and was to have sung Piatti's "Far, Far Away" to his violoncello obligato, but owing to his illness she substituted "Mon Cœur s'ouvre à ta Voix," "Samson et Dalila." After a year's study she again made her appearance at a concert of Sir William Cousins, and has since sung frequently in London and the provinces. Many of her London appearances, among them the Popular Concerts, have been mentioned in my letters to THE MUSICAL COURIER from time to time. I predict a brilliant future for this young lady so liberally endowed with musical intelligence, an excellent voice, and the necessary perseverance to make the most of her talents.

Mr. Dan Price, the young basso, has something to look forward to if early indications and success point to anything. He was born at Dowlais, Wales, in August, 1862, from parents who were both musical. His father was one of the enthusiastic pioneers of the district, and conducted the chapel choir for over twenty years. He took a keen interest in his sons' musical training, two of the brothers becoming choir masters, and the subject of my sketch has played and conducted at their several chapels. He won an open scholarship at the Royal College of Music in 1883, for three years, but afterward extended to five. Here he studied singing under Mr. Albert Vissetti, piano, under Mr. Frederick Cliffe, harmony, counterpoint and fugue under Dr. Bridge, and counterpoint with Dr. Stanford. This five years' course under such able teachers gave him a good all round musical education. In connection with the operatic class he sang most successfully in Cherubini's "Water Carrier," in 1886, the next year in "Der Freischütz," and the following year, 1888, in "The Merry Wives of Windsor." He had the honor of singing before Her Majesty the Queen, at Windsor Castle, in the jubilee year, 1887. In 1888 he composed a set of variations for the piano, which were well received by the press. The same year he was appointed to the Westminster Abbey choir, and two years ago he was raised to lay vicar choral for life. The following September he was appointed teacher of singing at the Royal College of Music.

He has been studying singing with Mr. Henschel for the past eighteen months, and has thus received instruction from some of the best masters of the Italian and German schools. His favorite works are the "Elijah" and Berlioz' "Faust;" in the latter he had grand success in Edinburgh last December, the press being unanimous in his praise. He has sung in nearly all of the large towns in the Kingdom, and during the past season has sung three times in each Glas-

gow and Bristol, which is perhaps the best indication of his growing popularity.

The Musical Artists' Society gave a concert on Monday night at St. Martin's Town Hall. Several new compositions were introduced including a MS. quartet in A for piano and strings by Mr. Charles Lawrence, the adagio movement showing considerable originality, a piano suite in D by Mr. George B. Aitkin, brilliantly played by the composer, and two MS. movements by Mr. Alfred Gilbert, for violins, viola and violoncello, which were very pleasing. Mrs. Alice Gomez sang Gerald F. Cobb's "A Spanish Lament," and other songs were sung by Miss Elsie Craig and Mr. C. Karlyle. Altogether the concert was a great success.

In fitting remembrance to Jennie Lind a memorial was unveiled in Westminster Abbey yesterday with appropriate ceremony. It was placed in Poets' Corner, just below the monument of Händel, and was unveiled by a daughter of the Queen, Princess Christian, of Schleswig-Holstein, who has always taken a great interest in womanly excellence in art. In the petition to the dean by the memorialists for the permission to erect a monument to her in the Abbey, which was signed by many prominent people of to-day, they pointed out the many charities that this wonderful nightingale of song had fostered, and concluded with the following: "The name of Jenny Lind is throughout our land a household word, associated with all that is pure, unselfish, and devout in womanhood, and we venture to think that a memorial in the great Abbey would be regarded by the country which she loved and made her home as a fitting tribute to genius and worth." The memorial consisted of a fine and expressive white marble medallion bearing the following inscriptions: "I know that my Redeemer liveth," and "Jenny Lind-Goldschmidt, born October 6, 1820, died November 2, 1887." A large and distinguished crowd of people were present at the very impressive ceremony. As the Princess raised the cloth that covered the medallion, the dean said, "I have to announce that the memorial to Mrs. Lind-Goldschmidt is added to the monuments of this church, the Abbey of Westminster." This was followed by the solo, "I know that my Redeemer liveth," and the unaccompanied trio from the "Elijah," "Lift thine eyes," by the choir, and a selection on the organ by Dr. Bridge, of the pastoral and choral from the sacred cantata "Ruth," composed by Mr. Otto Goldschmidt himself. After the benediction the people paused a moment in silent prayer and then departed, feeling that a fitting tribute had been paid to one of the noblest women of our century.

FRANK VINCENT.

Rubinstein in Vienna.

VIENNA, April 16.

A VISIT from Anton Rubinstein to the Austrian capital is not among the unusual occurrences in the musical world. As lately as last winter he came to Vienna in order to conduct his "Lost Paradise," and he was at the time made much of, after the fashion with which he must be sufficiently familiar, as it began more than half a century ago, when he started out on that career which has proved one of the most brilliant ever vouchsafed to any artist. The announcement, therefore, some weeks ago, that he would visit Vienna in order to conduct the last of this season's choral concerts, which are usually given under the direction of Mr. Wilhelm Gericke, and that, in addition to an overture and piano concerto of older date, excerpts from his new sacred opera, "Moses," would be performed, was not sufficient to create more stir than attaches ordinarily to the customary musical happenings of that city, which prides itself on taking rank as "the most musical capital of the world."

Indeed, if the truth be told, somewhat less interest than might reasonably have been expected was manifested on the part of the musical public, and as a result when the concert took place, which it did four evenings ago, there was not even a specially full house to greet the veteran composer at the conductor's desk, where he feels firmly convinced his mission work for the remainder of his days begins and ends. And it is perhaps a little strange, apart from all considerations as to the intrinsic value of his orchestral and choral works, that this should be his firm conviction, for truth to tell, he is, comparatively speaking, a poor conductor. Nervous and impatient, he seems incapable of keeping even so well drilled and competent a body of men together as the members of the famous Philharmonic Society, and his indications as to time are expressed by vehement stamping with his feet, audible at no short distance from the stage.

The tale of Rubinstein's life sorrow, the utter disproportion between his success as a pianist and as a composer, has often been told, and at first blush, as has frequently

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been pointed out, would seem to have much in common with that of his illustrious compeer, Franz Liszt. There has, however, always existed this one great difference in the case of the two men, that whereas the works of the latter have met during their composer's lifetime and now after his death quite as violent opposition as those of the former, Rubinstein never succeeded in gaining if only for a time a small following of enthusiasts such as have gathered round the standard of Liszt, and are willing to swear that all hope of musical salvation lies in the gospel practiced by their prophet.

Musical criticism and the determination of the relative positions of the best known modern composers is not the purpose of these lines; it may, however, not be uninteresting, by way of a passing remark, to note how from time to time a follower of Liszt is to be found ready to do battle, to go through fire and water, for the divine inspiration of the Abbé's works; whereas such enthusiasm as may occasionally be evoked by the performance of any of Rubinstein's larger compositions has almost invariably to be construed as a personal tribute to the composer as a man and artist, rather than as an outburst of admiration for the creative musician.

This was practically the spirit that took the greater part of Mr. Gericke's usual patrons to the recent Rubinstein concert, and this it was which directed the applause with which the evening's musical happenings were greeted. The overture to "Dimitri Donski," which opened the program, has long outlived its day, and belongs to a period of productivity which already deserves the epithet of antiquated. The concerto in G followed next in sequence, and was performed in a creditable manner by the master's pupil, Miss von Jakinowski, who had followed in his train from Dresden. Though perhaps not so interesting or popular as the sister work in D minor, it possesses certain positive virtues that attach to much that he has written for his own instrument, the piano.

Whether they are of the kind sufficient to insure a relative amount of immortality time alone can show. For the present two at least of his concertos are played frequently enough the world over to be reckoned among the most familiar of our modern concert numbers. An aria from one of his older operas led one to the important feature of the evening, the three scenes from "Moses," which it would be useless to pretend were listened to in a spirit of aught save indulgent boredom and polite inattentiveness. They proved of positively "divine length," and the feeling when the concert finished at a very late hour was incontestably one of relief.

It is all the more agreeable to pass from this picture of Rubinstein the composer, which, as already remarked, had not won the merit of novelty for Vienna, to that of Rubinstein the pianist. Several years had passed since the memorable series of historical recitals, which, as announced at the time, were to bring the famous virtuoso's career to an end. There seemed but slight likelihood of having Rubinstein in public again; an exception had to be sure been made in his determination when two years ago he gave five concerts for the poor of St. Petersburg, Moscow, Vienna, Berlin and Dresden, and a privileged few could from time to time boast of having heard him in private. But many of the rising generation knew Rubinstein only by name, as the standard of excellence by which all later pianists were weighed in the balance and found wanting.

When therefore, together with the announcement of Rubinstein's arrival in Vienna a week ago, came that of a recital which he had consented to give during the course of his stay for the benefit of the Conservatory fund the rush for tickets and the eagerness to secure a place at any cost in the Boesendorfer Saal may readily be imagined. A veritable battle was fought when the sale of seats began, and in the course of half an hour every seat, indeed every admission ticket had been disposed of. When the evening of the concert came, the audience was one of the most distinguished that had assembled in Vienna for many a day, and one in every way worthy of the occasion.

How did Rubinstein play? is the question that naturally suggested itself to those who had not been among those to whom this evening will remain among the happiest of their musical memories. To this query it is a satisfaction to be able to reply that the greatest of living pianists has in no single respect lost any of those qualities that have made him famous. Indeed, from a technical standpoint, there seemed to be fewer of those slips that in his case have so often been likened to the spots on the sun. Of course he played only his own compositions, the day long having passed when, even in private, he interpreted the works of other masters. His altruistic missionary work is over, and his voice now is only raised in his own behalf.

Rubinstein's compositions played by Rubinstein himself possess a charm and interest there is no gainsaying, and it is little short of childish to seek accurately to measure off how much of the credit is to be accorded to the composer, how much to the pianist. Certain it is that as a medium for pianism of the highest order they proved amply sufficient, and to say this implies praise, even though it be not unqualified. The program which was carried out with truly marvelous endurance had but a single intermission

between the first and second parts, and it may prove of interest to reprint it here:

Prelude and fugue (a flat).
Acrostic (F major, G minor, B major, D minor, F major).
Melody (F sharp minor).
Impromptu (A flat).
Theme and variations (G major)

Suite (Sarabande, Passepied, Courante, Gavotte).
Variations (A flat).
Waltz (E minor).
Album de Peterhof.
Barcarolle (A minor).
Etudes (C sharp minor, E major and E flat).

Very sensibly, no encores were granted; indeed, when one realizes that this sixty five year old man sat at the piano almost uninterruptedly for two hours it seems an almost incredible feat of strength and endurance. For fully half an hour after the concert was over the applause and recalls continued, and finally energetic measures had to be taken to induce the audience to disperse.

It was as if his auditors realized that this might possibly be their last opportunity of listening to pianism that at the present day still remains unrivaled. And yet, ere Rubinstein left Vienna yesterday evening, two more occasions presented themselves, though only a comparatively privileged few were able to avail themselves thereof. The afternoon before the choral concert he played for the pupils of the Conservatory, interpreting the following program:

Five preludes.
Barcarolle, G major.
Valse Allemande.
Suite.
Melody, F major.
Mazourka, from "Le Bal."
Ballade, "Lenore."

This same list of pieces he performed two days later at the residence of Professor Leschetizky, for whose pupils he was willing to show himself as obliging as for those of the Conservatory. It would be difficult to say on which occasion the enthusiasm evoked was greater or more genuine; even Rubinstein, accustomed as he is to ovations and demonstrations of the most flattering description, might well have felt, as he expressed himself, overwhelmed with the marks of gratitude and appreciation that were showered on him.

And yet the special object of his visit to the Austrian capital had again not been accomplished. The new sacred opera had failed to create more of an impression than any of his former important works; indeed, if newspaper criticism counts for aught, he cannot but have felt deeply chagrined by the opinions that have thus far been very openly expressed in print. It seems strange that a man like Rubinstein, of no especially pronounced religious tendencies, should feel so strongly drawn to the composition of Biblical subjects, and being questioned recently as to the reason for his predilection he found no more satisfactory answer to give than that he was attracted by their surpassing grandeur.

At a private supper given in his honor he found occasion fully to express his views on this and other subjects, and at the same time to hope that ere long his dream of oratorio presented on the stage of our modern opera houses might be realized. He cannot claim for this idea even the recommendation of originality, as attempts in this direction—the most interesting probably being the presentation with costumes and scenery of Liszt's "St. Elizabeth"—have frequently been made.

"I cannot for a moment admit the distinction between an oratorio and an operatic style," he remarked in the course of conversation with Goldmark, a composer, by the way, of very different tendencies. "They are far too similar and have too many points in common to be thus wilfully separated. An artist who is only able to sing on the operatic stage and not in the concert room or vice versa reminds me of a pianist who would only be able to play nocturnes and preludes, but who could not interpret impromptus and ballades. He may be able to perform the one better than the other, but it is impossible for him to specialize to such an extent." One may be permitted to doubt the pertinence of this comparison, but it may afford an idea of Rubinstein's views on the subject he at present has more than all others at heart.

From Vienna he traveled to Nuremberg, once more in the interests of his works—in fact, wherever he goes nowadays it is with this one end in view. For several years he has had his residence in Dresden, and it was thought he would settle there permanently. However, at heart he is too good a Russian to be happy away from home, and the latest report is that in the fall he intends to return to St. Petersburg, making that his headquarters for the remainder of his days.—W. von Sachs, "Sun."

Jenny Lind Memorial.—The "Jenny Lind" memorial, which has been delayed by the death of the sculptor, Mr. John Birch, A.R.A., has at last been completed, and was unveiled at Westminster Abbey yesterday.

A Student Operetta.—Richard Genée and Robert Pohl are adapting the French "Mamzelle Carabin" for the German stage under the title of "Mamzelle Cerevis," changing the scene from Paris to Heidelberg.



THE goslings and gossoons of the musical world continue to gossip concerning matters filmy and light as gossamer, believing everything to be gospel truth. Furthermore, they ask questions such as these:

Who hit Louis Dressler in the eye?
Is Frank Treat Southwick still alive?
What became of Grant Odell's mustache?
Where, O where is Frank N. Shepherd?
When will Pete Schaefer's "Lazarus" be out?
Did you hear Gerritt Smith's "King David"?
Which is really the best quartet choir in town?
Have you seen Beardsley Vandewater lately?
Where are you going this summer?
Did you take in the annual feed of the Manuscript Society?
Will you part with your beard during the heated term if I will?
Whom do you consider the handsomest soprano in Gotham?

What contralto is most admired?
Who is the most manly man among the tenors?
Who is the Taurus among the bassos?
Is it possible for a woman to play a church organ as well as a man?

Are you for or "agin" woman suffrage?
What did Victor Harris see in Washington last week?
Is there music in hell, or only in heaven?
These are their interrogatories, and there are a thousand and one more of like nature. Who will undertake to answer them, and thus quiet their excited nerves?

William S. Wheeler, the new organist of Dr. John Hall's church, has been a daddy for just seventeen days. Proud? I should say so. He has a right to be. It's a boy, too.

At the First Reformed Church, Newark, Miss Lyde B. Marsh succeeds Mrs. A. Douglas Brownlie as solo soprano, and a Mrs. Vernon, from Philadelphia, steps into the contralto galoshes of Miss S. Cristine MacCall.

By the way, this same Miss MacCall gave a fine concert last Thursday evening at Association Hall, Paterson, N. J., for the benefit of the Paterson General Hospital, at which she exhibited to decided advantage the vocal talents and capabilities of her best pupils, including Miss Elise Landis, Miss Lillian Spickers and Miss Jennie MacCall, sopranos; Miss Harriet E. Storms, contralto; Charles Cottrell, tenor, and several others. It was made very evident that Miss MacCall knows many things about correct vocal culture.

Henry Earl Hard is the new organist of the North Reformed Church, Brooklyn. The position may therefore be properly spoken of as a hard earned one. Whenever he shall mount the elevated organ bench he will always be Hard up. These jokes are very stale to him, but he will pardon this effort to place them before the fun-loving musical public of the United States.

Miss H. B. Judd, the gifted organist of the Central Presbyterian Church, is giving a series of three excellent organ recitals at the church. At the first, on April 30, she was assisted by Miss Emily Baetz, contralto, and at the second, last Monday, by Miss Corinne Flint, violinist. Next Monday afternoon at 4 o'clock Miss Judd will play a very interesting program of works by Bach, Bibl, Mendelssohn and Julius Reubke, and her assisting artist will be Mrs. Marion Hendrickson Smith, the charming soprano of the church. Mrs. Smith will be heard on the 17th at the club house in Nutley, N. J.

The musical features at the Presbyterian Social Union, April 30, at the Hotel Brunswick, were away above par. The artists were the Schumann Male Quartet, Messrs. Miller and Odell singing solos; Hubert Arnold, the violinist, and Mrs. Mary E. Bowman, who proved herself a thoroughly capable accompanist.

Our Miss Jennie Dutton's recent song recital at the Auditorium, Chicago, must have taken the wind out of the sails of several of the crack warblers of the Windy City. The "Post" of that very much overgrown village had this to say:

The versatility of Miss Jennie Dutton has never been in doubt, but it was forcibly illustrated last night at the Auditorium Recital Hall when this admirable singer and accomplished artist presented a program of sixteen vocal selections—ballads, arias, operatic excerpts from German, French and English schools of music, and rendered the last with the same freshness, purity and volume of tone that marked the first. Very few concert singers before the public are equal to a task so trying to voice and nerve, and the admirers of Miss Dutton may be pardoned a certain anxiety lest her ambition in this direction—an ambition born of conscious power—should carry her beyond the limits of discretion. Last night, however, Miss Dutton sang with all her wonted acceptableness and was warmly applauded. In

"Elizabeth's" prayer from "Tannhäuser," she was dramatically forcible, and the "Il est doux, il est bon," from "Herodiade," she sang with exquisite melody and finish. Mr. Marum contributed violin selections in his best style, and Orton Bradley proved to be that rara avis, a sympathetic and helpful accompanist.

Edward M. Young, of Morristown, Newark and Boonton, is a very modest young man, and modesty is an extremely rare thing in these days, especially in a musician. His modesty, however, does not prevent him from devoting considerable time to composition. Ditson is just out with some delightful songs from his talented pen—"Love or Die" and "The Fisher's Widow." They are dainty, singable and original.

G. Waring Stebbins occupied Gerrit Smith's organ bench at the South Church on Monday afternoon, April 30, Dr. Smith being absent at North Adams, Mass., at the annual music festival in that place, in which he and Mrs. Smith participated. Mr. Stebbins played an excellent program, and was ably assisted by Dr. E. Walton Marshall, baritone.

There was a pleasant gathering at the studio of Francis Fischer Powers last Monday morning. Those who attended were invited to meet his pupil, Miss Grace Gregory, previous to her departure for Europe.

Gerrit Smith's sacred cantata, "King David," does him proud. Some of Gotham's keenest critics and ablest musicians were present at the performance at the South Church on Sunday, April 29, and all admired the work greatly, though the singing was decidedly rocky in spots. It is probable that the work will have a second hearing shortly, after more careful rehearsing.

Dr. Carl Martin will sing in the "Creation" to-morrow evening in Philadelphia, at the Baptist Temple. The regular choir of 200 voices will be augmented for the occasion. W. W. Gilchrist will conduct, and D. D. Wood, the blind organist, will preside at the organ.

A fine concert took place at the Tiffany Chapel on April 28 for the benefit of the New York Diet Kitchen Association. The artists were Miss Emily Winant, Mrs. Sarah Baron Anderson, the Misses Anderson, Miss Emily Baetz, the Misses Keyes, Ericsson F. Bushnell, P. A. Schaecker and F. A. Cortelyou.

A grand concert in aid of the poor was given on April 26 at the First Presbyterian Church, Jersey City, Mrs. Emma Wheeler Smith being the prime mover. The soloists were Miss Kathrin Hille, soprano; W. H. Rieger, tenor; Dr. Carl Dufft, baritone; Miss Laura Webster, cellist, and Victor Harris, accompanist. Mrs. Smith also participated on short notice, as Miss Mary Louise Clary, contralto, who was expected, did not materialize. In size and character the audience was such as Jersey City seldom sees, and the enthusiasm was unbounded. Mrs. Smith deserves much credit for her enterprise and hard work in a worthy cause.

Well, I should say, another star of the first magnitude has burst forth in full, resplendent glory! Which his name it is David G. Henderson, and he sings tenor. Of course you all know jolly Dave and wonder what I mean. He made a huge hit all over the country on his recent concert trip, as you are doubtless well aware. And now he has gone and signed with the Garden City Cathedral at \$1,200 a year or thereabouts. The concert company wanted him for next season again, and he has also received flattering offers from the Bostonians and other high-class organizations, but, being pious, David prefers to return to church work. This naturally does not debar him from accepting all the stray concert and oratorio dates he can book. On his recent tour of five months he missed nary a concert, attending strictly to business. He has been in New York but two years and his rise into prominence has been remarkably rapid. Mr. Woodcock has engaged him for solo work only. Mr. Henderson first began to be known when he was solo tenor in William C. Carl's choir. He is a pupil of George M. Greene and shows the effects of careful study under an experienced master. Success to him in his new post, and may his shadow grow considerably less before summer arrives to remain!

Miss Lillian V. Parslow, the violinist, will have a benefit concert on the morning of May 18 in Chamber Music Hall. The artists who will participate are Miss Lillian Blauvelt, Francis Fischer Powers, Victor Herbert and Richard Arnold. Among the patronesses are Mrs. J. Henry Lane, Mrs. Frederic H. Betts, Mrs. John Jay Knox, Mrs. George F. Seward, Mrs. James M. Ludlow, Mrs. Frank Scott and Mrs. Theodore F. Seward.

In every way an excellent concert—that given last Thursday evening by the choir of the Eighteenth Street M. E. Church. George M. Greene, organist and choirmaster, directed, and the regular choir was assisted by Miss Mildred A. Marten, contralto; David G. Henderson, tenor, and Dr. R. Melvin Davenport, baritone. Others who had solo numbers and acquitted themselves admirably were Miss Jennie Marian Drew, Miss Grace Josephine McKenney, J. Bodine Wright and Adolph B. Rodenbeck. The choruses—female, male and mixed—were sung with good attack, clean phrasing and artistic shading.

Dr. Gerrit Smith closed his organ recitals for the season with last Monday's. He intended to continue them until June, but so many demands of a multifarious character have been made upon his time that he is forced to discontinue them until fall. Gerrit is a worker from Workerville, and

is a positive marvel to those who know how much he accomplishes.

Mrs. Emma Henry-Thomas, Miss Clara E. Stutsman, John M. Fulton and Will W. Thomas have been engaged, as a quartet, for the evening services only at the Peddie Memorial Baptist Church, Newark, together with Henry Carter as organist. And so these good people, all of them well known, succeed or partially succeed, E. M. Bowman and his famous Cecilian choir. Well, the Peddie Memorial might have gone farther and fared much worse.

Another Wagnerite.

May 4, 1894.

Editors *The Musical Courier*:

I THINK "Wagnerite" is a trifle hasty in taking offense at that special sentence in your issue of April 25 last. I cannot be convinced that the foremost champion in America of Germany's mighty genius would attempt to ridicule Wagner's lesser worshippers. "Wagnerite" having broken the ice, however, I would like to state that there are two distinct kinds of Wagnerites.

There is one kind of Wagnerite who will hear Wagner at any cost, no matter in what language, or where, when or how it is sung—be the singers artists or otherwise, it makes no difference so long as he is going to hear Wagner. Now there is another kind. This is the one who can distinguish Wagner as he should be heard and vice versa. This Wagnerite wants German opera with German artists (not second rate), and is perfectly willing to pay such talent as they deserve. It is a well-known fact, or should be, that 90 per cent. of our representative Germans go to the Fatherland at least every third or fourth summer, and one may be sure they avail themselves of the splendid opportunity to hear German opera on the splendid scale it is always given there. So it stands to reason that, hearing the best artists in their own country (and at very moderate prices, too), they won't support German opera in their adopted country unless given with at least some if not all the splendor of their own land. By all means let us have German opera next fall, not alone Wagner either. Mr. Floersheim has some of his readers nearly crazy about Mrs. Sucher, so let's have those artists here; we are willing to pay accordingly. Who knows we may hear Nordica as "Isolde" and Van Dyck as "Tristan." So keep your heart up, "Wagnerite."

D. J. A.

Another one.

The Royal College of Music.

LONDON, May 2, 1894.

THE new and handsome building of the Royal College of Music at Kensington was formally opened to-day by the Prince of Wales. The building is very commodious, having 100 class rooms, each constructed with sound-proof walls. Among those present at the ceremonies were the Princess of Wales, Princesses Victoria and Maud of Wales, the Duke and Duchess of York, the Duke and Duchess of Connaught and a number of others of the royal family; United States Ambassador Bayard, Henry Irving, Ellen Terry, nearly all the members of the Cabinet and the Diplomatic Corps, and a large number of prominent society people. The decorations of the rooms were brilliant, but the exercises were dry and dull.

The orchestra and the chorus of the Royal College performed an ode written especially for the occasion by Algernon Charles Swinburne.

The Royal College of Music is twelve years old. It was founded in 1882, with the Prince of Wales as president, and was incorporated by royal charter. The sum of \$630,000 was raised by public subscription when the institution was founded. As in the older Royal Academy of Music, the pupils are of both sexes. There are fifty open scholarships and ten close free scholarships—the latter for the benefit of residents in certain specified localities—which entitle the holder to a complete and systematic education in theoretical and practical music. There are also numerous exhibitions and prizes open to competition. The teaching staff includes Professor Bridge, Dr. Parry, Mr. Ernest Pauer, Professor Villiers Stanford and other musicians of eminence.

CONCERNING THE DIRECTOR.

The director of the institution is Sir George Grove, D. C. L. He has had a long and rather varied career. He was educated as a civil engineer, and as far back as 1841 erected on Morant Point, Jamaica, the first cast iron lighthouse ever constructed. When the Crystal Palace Company was formed in 1852 he was appointed secretary, and afterward served on the board of directors. Endowed with a strong love of literature, he associated himself with the great publishing house of Macmillan & Co., and for several years was the editor of "Macmillan's Magazine."

But Mr. Grove was as well known in the world of music as in that of letters. He attracted much attention as the author of some admirable analyses of classical orchestral music for the Saturday concerts of the Crystal Palace, and made a great reputation as the editor of and one of the principal writers in "A Dictionary of Music and Musicians," which has taken its place as a standard modern work of reference. He was appointed one of the literary executors

of the late Dean of Westminster, in company with whom he visited the United States sixteen years ago. On the establishment of the Royal College of Music, in 1882, he was made director by the Prince of Wales, and in the following year was knighted by the Queen. Sir George Grove is an honorary D. C. L. of the University of Durham and is seventy-four years of age.—"Herald."

More About Verdi.

PARIS, April 24.

THE presence of Verdi for the first representation of his "Falstaff" in Paris is fertile in reminiscences of the past. It has helped to give vogue to the new piece, so much so that a special box office has had to be opened at the Opéra Comique even for the succeeding representations without the maestro. In spite of the text being now sung in French, no important change has been made in the music since its first triumphant representation in Milan last year. The opinion of the critics remains also the same. It is an astonishing evolution in the work of the aged composer, and marks the introduction of the dramatic element of comedy into the Italian opera. Verdi thus follows, in a graceful Italian way, the lead of Wagner, as he had already done for the tragic element in "Aida."

Verdi is an old favorite of the Paris public. Only the grandfathers of to-day remember the première of "Il Trovatore." It is still given each year at the Opéra, and some of its airs long since reached the whistling stage of universal fame. "La Traviata" was sung in Paris as early as 1856, long before Patti, who was then as precocious as she is now mature, had made her finest success of it in Paris. It still holds an honorable place at the Opéra Comique. "Rigoletto," which is a stock piece at the Opéra, was given in part at the old Théâtre Italien in 1857, and with 200 consecutive representations at the Lyrique in 1863. It was in 1878 that Verdi came last to Paris, for the first representation here of "Aida." This still holds a permanent place at the Opéra, where it has been represented some two hundred times in the last dozen years. In 1878 in was sung in Italian at the Salle Ventadour, with Verdi presiding from an orchestra chair. That was the last year of pure Italian opera in Paris, and the final ruin came from the non-appearance of Patti, whose money forfeit ill covered the consequent breaking up of the season. But Verdi had his own singers and triumphed then as now. "Aida," however, is too high music to become as popular as his former works or as "Falstaff" promises to be.

There have been unsuccessful attempts during the spasmodic revivals of a Théâtre-Lyrique in late years to repeat some of the Italian operas in their proper language. But the ever increasing spirit of nationalism has finally put a stop to every effort of this kind. Paris will have its music to French words, or not at all. It has not been fond lately even of the music of the Italian opera which a century ago gave the name to its chief boulevard.

It is now said that the Opéra may possibly mount Verdi's "Otello," of which Paris is the only European city to remain ignorant. In that case Maurel, who has "created" "Falstaff" in Paris as he did in Milan, would sing the part of "Iago." He is an old friend of Verdi and of Italian opera, and had the leading rôle in "Otello" in Milan. He was recalled several times the first night for "Falstaff's" song of the time when he was a page. He is not less a favorite in Paris for having patriotically refused last year to sing in the new piece at Berlin after appearing three successive times before the imperial family in Vienna. Miss Delna, who has the rôle of "Mrs. Quickly," has so pleased both Verdi and the public that she may now migrate to grand opera as a full fledged prima donna. This must be partly due to the witchery of her acting, as her voice is not the mezzo-soprano for which the part was written.

Ambroise Thomas, who is eighty-three years old—two years older than Verdi himself—embraced the latter effusively after the performance. The thousandth night of his own "Mignon" is being prepared at the Opéra Comique, and Mrs. Calvé has promised to return from America to give her aid. This will be an unheard of event in the Paris musical world. Even Gounod was able to see only the 500th representation of "Faust." Verdi, with a prudent care for his age, has refused all the wearisome banquets and receptions which the Parisians would have given him; but he did not spare himself during the repetitions of his piece, behaving like an electric battery, one of the singers declared. He has seen, at his own request, Réjane in "Madame Sans Gêne," and Miss Sibyl Sanderson in "Thais." The Opéra also, again at his request, gave an extra representation of "Salammbô," whose author, Reyer, is a great favorite of the old composer. Verdi is now going back to the seclusion of his Italian country village, as soon as he has heard the "Valkyrie."—"Evening Post."

A Choir Concert.—A very enjoyable concert was given by the choir of the Eighteenth Street Methodist Church on Thursday of last week under the direction of Mr. Geo. M. Greene. Miss Mildred A. Marten, contralto; Mr. David G. Henderson, tenor, and Dr. R. Melvin Davenport, baritone, assisted.



BOSTON, Mass., May 6, 1894.

LILLIAN RUSSELL'S "Opéra Comique Company" appeared at the Hollis Street Theatre April 30 in "Giroflé-Girofla."

It was a great pleasure to hear once more the tunes of Lecoq, and so the performance was not a bore in spite of the translation of the text into English adapted for the use of the Young Person. This same Young Person is a great hindrance to Art, and she often degrades it. For her sake the witty jests of sprightly Frenchmen are turned into puns that might have come from any factory of burlesque for the demands of chemical blondes; for her sake is anachronistic slang introduced by the athletic comedian. Instead of wit there is cheap humor that is cater-cousin to vulgarity.

Now I do not mean to say that this particular version was of the worst species; on the contrary, it was better than the average; but it is not the operetta of Vanloo and Leterrier. Don Bolero D'Alcarazas would hardly recognize Mr. Digby Bell as his mirror-double. Miss Russell sang better than any of your ordinary Frenchwomen who take the part; but where, O where were Gallic grace and dash and innuendo and suggestion and wink and shrug and innocent expression with naughty speech?

As I saw Miss Russell I kept thinking of Alice Oates, who years ago frolicked on the stage. Dead, dead as King Pandion! And so is Howson, the grotesque "Mourzouk." What's become of Jones, the wonderful "Louchard" in "La Fille de Madame Angot?"

Would the public care for Offenbach's "Orphée," and "Geneviève de Brabant," and "La Belle Hélène," and "Barbe-Bleue," if they were to be given to-day in French by a first-class company?

Miss Russell wore handsome dresses and she sang well, as I have already said, but she was often logy, and in her frivolity there was a maddening, bovine deliberation. The piece was mounted beautifully, the orchestra and the chorus under Mr. Julian Edwards were excellent. Some of the subordinate parts, as the "Paquita" of Miss Marie Celeste and the "Pedro" of Mr. Campbell, were well taken. All in all, it was an excellent performance; and yet—and yet the whole thing was all wrong, except the delightful music of Lecoq.

Mr. and Mrs. Emil Paur gave a piano recital, the first of two, in Steinert Hall May 1. The program was as follows:

Concerto for two pianos (MS.).....	E. Paur
Mr. and Mrs. Paur.	
Variations on a German national air (op. post.).....	Chopin
Two songs without words.....	Mendelssohn
Mr. Paur.	
Andante and variations for two pianos, op. 46.....	Schumann
Mr. and Mrs. Paur.	
"Carneval".....	Schumann
Mr. Paur.	
"Manfred," impromptu for two pianos.....	Reinecke
Mr. and Mrs. Paur.	

It was rumored of late that Mr. Higginson put his foot down on any proposal for Mr. Paur's appearance as a pianist during the course of the Symphony concerts. This rumor may be only a wandering and false report, but Mr. Higginson was eminently sensible, if he was thus obdurate.

The conductor of an orchestra should figure chiefly as a conductor, not as a pianist, in solo or in accompaniment, not as a violinist, not even as "the human brass band." If he plays well, the knowledge of the fact, like virtue, should be its own reward.

The conductor who is musically married is especially to be feared. I hardly ever think of Mr. Henschel without remembering his look of apprehension as he handed Mrs. Henschel to the front of the platform, and I still see him glaring at the audience when he thought the applause inadequate. They that heard Mrs. Nikisch sing still wonder at the patience and affection of Mr. Nikisch as he accompanied her, for her ambition often escaped the boundaries of her art.

Now, in the double performance of the Pairs there is neither an aggressive publicity of domestic bliss, nor is there musical indiscretion; but somehow or other I wish that two-piano performances were confined to the well padded room of a dwelling house. It is again a case of imperfect sympathy. There are many who delight in such four-hand achievements.

There is, to be sure, a certain joy in seeing how badly

some pianists can play under such circumstances, and there is the agreeable, the Rochefoucauldian pleasure in the anticipation of a complete break down.

Mrs. Paur you have heard, and I guess she plays in the same way, whether the concert is in Leipsic, Vienna, Boston or New York, before dinner or after dinner. She plays with accuracy, crispness, and a lack of color that is not so much coldness as it is tepidity. I do not believe that she often makes even a trifling mistake. Her performance is unruffled, chaste.

Mr. Paur has good fingers. They are loose and flexible. He has more than ordinary agility, and he phrases with taste. In the "Carneval" he was often interesting and during the evening, that is with the exception of his appearance in his own concerto, he was often admirable. He does not seem to rejoice in gorgeous coloring. He uses black, and white, and occasionally gray. Intellectuality is dearer to him than sensuousness. I think that sturdy prose appeals to him more than passionate poetry. His performance is more akin to a spring tonic than to a brain disturbing or conscience-drugging draught.

Mr. Paur's concerto for piano and orchestra was heard for the first time in public, but, as the orchestra was represented by a piano, I prefer not to speak of the merits or possible faults of the work.

The fourth and the last concert of the eighteenth season of the Cecilia was given the 3d in Music Hall. The program included the "Eia Mater" from Dvorák's "Stabat Mater"; "Soft, soft winds," Stanford; "Russian Sleighing Song," Delibes; "Come, Fairies, Trip It," Illiffe; a "Sanctus" by Palestrina; "Cupid is a Wayward Boy," Lloyd; "The Little Brown Bee," Mrs. Beach, and Mendelssohn's "Hear My Prayer."

This program, as a whole, was dull. The pieces by Stanford and Lloyd, it is true, are academic, and the word is synonymous with dullness. Eminently respectable are they; their t's are all crossed and the punctuation would satisfy a musical Gould Brown.

But, men and brethren, there is something in music besides academic smoothness. There is a correctness that is smug and exasperating, though it may serve the placid enjoyment of a college of professors. Music is not merely an academic thing; it is a thing of perfume, of light; or it is mystic, strange and wonderful; or it chills the marrow. Purely academic music should be heard only in the Church of the Laodiceans.

Nor was the "Eia Mater" effective with a piano accompaniment. Nor is a bare, gas-lighted hall a fit place for the mystical weavings and interweavings of "Palestrina," even were the singers few and chosen artists and the conductor a man saturated with the traditions.

The Cecilia is an excellent society, but men and women are often weighed down by the stupidity of a task.

Miss Anita Muldoon sang Stanford's "Little Red Lark," Sullivan's "Orpheus with his Lute," and the solos in "Hear my Prayer." I understand that her home is Louisville, Ky. She is at present the soprano at King's Chapel, in Mr. Lang's choir; it is said that it is not her intention to remain long in Boston. Miss Muldoon has a voice that would be agreeable throughout were it not for certain acrid tones. She has temperament, but she is not yet prepared for concert work. Her voice is not placed properly.

Mr. E. A. McDowell played pieces by Bach, Chopin, Alabieff, Liszt, Geisler, and his own "Shadow Dance" and "March Wind." The latter is very characteristic of this man of fantastic imagination, who in delicacy as well as in skyward flight of poesy is surely unequaled by any American composer. Very charming was his performance of two little pieces of Bach; it was so liquid, free and untrammelled. The academicians would turn up their noses at it, and even more liberal souls might stand aghast; but pray, gentlemen, how did Bach himself play them? The very idea of playing a number from a Bach suite on a modern grand piano in a great concert hall is absurd, and all the rigidity of a monochromatic performance will not make the idea less laughable. Mr. MacDowell played the pieces as they then appealed to him. Perhaps he would have played them differently two weeks ago Tuesday; perhaps he will give them a different twist next October, say the 30th.

The Bostonians gave the first production in Boston of "The Ogallallas," a three act opera, text by Young E. Allison, music by Henry Waller, at the Tremont Theatre, the 4th.

I am told that the book has been changed, "improved," since you heard the opera in New York.

Twenty or twenty-five years ago I snatched a fearful joy in the public schools by reading dime novels sheltered behind the covers of a huge geography, when I should have been committing to memory the three chief products of Texas. Do you remember "Mad Mike, the Dead Shot," or "Snaky Snodgrass," or "Heavy Hachet?" There was one boy who received Beadle's novels by mail as they came out. He was the envy of us all.

Well, Friday night I renewed my boyhood, for what is Mr. Allison's libretto but a dime novel, and one of inferior quality. The old "North American Review," when it was

staid—I am tempted to add and respectable—reviewed dime novels in bulk. I remember it spoke in kindly terms of certain Indian tales by E. E. Ellis. But Mr. Ellis compared with Mr. Allison is Dumas the elder.

Here, however, is a subject for an American opera, a subject that invites contrasting and picturesque costumes and suggests color to a composer.

And what has Mr. Allison done? He has written a stupid and an absurd book.

His book is a cheap dime novel with notes and interpolated passages by Mr. Barnabee, the celebrated New England comedian, who is regarded by some as a funnier man than Coquelin.

What impressed me most in the performance of this opera was that each of the principal characters brandished on suitable occasions a nice, large, new knife, and yet there was no carving worthy the name.

Then there was the surprising scene where the Professor (Barnabee) strangles the renegade (Cowles), and so easily, so easily.

Tell me if Mr. Barnabee's Ogallallian humor is new to you? Did he address the Medicine Man as Lo? Did he finally call him George? Here, these witticisms excited considerable amusement.

Or did he present Indians with ammonia and smelling salts and stockings?

O, the senility that courts eagerly the continual laughter that is compared by the Wise Man to the crackling of thorns under a pot!

You may say, and with justice, that Mr. Waller's music is often crude; that it is at times ambitiously dull; that there is often a leading of the voice that shows ignorance or contempt of that instrument; that his solo numbers are sometimes anacoluthic; that his sentences are not well poised and well balanced; that the wood-wind is sometimes in need of cough drops; but, after all, there are evidences of strength as well as original thought in this score. Some of the music given to the Indians is imaginative and effective. Numbers also worthy of attention are the waltz in the first act, the quartet in the second, the dance in the third, although they are by no means flawless.

Miss Bertha Waltzinger carried off the vocal honors of the evening. She leaves the Bostonians to join Mr. de Wolf Hopper's company, and the Bostonians will not easily fill her place. Miss Reid was a disappointment in the two operettas in which she appeared. The Bostonians need a good soprano as well as a good tenor for sturdy roles.

PHILIP HALE.

State Aims Again.

ROCKFORD, Ill., April 27, 1894.

Editors The Musical Courier:

MY attention was attracted by the letter of W. J. Lampton, of Washington, in regard to State airs.

This I consider an excellent suggestion, and believe that composers in general should consider this.

Why not start the ball rolling as Lampton suggests? Why not get composers interested?

THE MUSICAL COURIER is a great paper, and the power of such a paper could bring around great results.

I would be pleased to enter into competition for Illinois for an official State air.

It would be altogether a plausible thing for the United States. Hoping that it may progress,

WM. CONRAD POLLA.

Leoncavallo.—The opera "La Vie de Bohème," by Leoncavallo, is nearly finished. It will be given at Sonzogno's new theatre, the International, which is to be opened September 1.

Buda-Pesth.—Count Gera Zichy, the intendant of the National Theatre, has, on account of the loss of his wife, resigned his office and resolved not only to relinquish the post he has occupied for three years past, but to give up his house and retire to his estates.

Rubinstein and Leschetizky.—By the request of his old friend Leschetizky, Rubinstein gave a recital of two hours' length at the well-known teacher's cottage at Währing, near Vienna. The audience comprised eighty pupils of Leschetizky and invited guests.

German as She Is Wrote.—At St. Avoird, in Lorraine, a concert was announced in the following terms: "Grosses Streichgetön, ausgeführt von der Streichbande des 2. Hannoverschen Lanzenreiterhaufens 14 unter Leitung des königlichen Spielwirts Herrn B. Stüber."

Goerlitz.—The program for the twelfth Silesian Music Festival is, first day, Händel's "Messiah"; second day, "Paradise and the Peri," by R. Schumann, and Beethoven's Symphony No. 7, A major; third day, E major symphony, by L. H. Franz (Count Hochberg); quintet from the "Meistersinger," by Wagner; movement for grand orchestra "Von ewiger Liebe," by Ludwig Herdengsfeld, of Liegnitz; solo numbers and final chorus from Mendelssohn's "St. Paul." The orchestra consists of 125 musicians, including the Berlin Meyerder orchestra and fifteen of the Royal Chamber musicians.



Conrad Wirtz.—Conrad Wirtz, the well-known pianist and teacher, removed his studio on May 1 to 190 West 184th street.

Detroit School of Music.—A concert by members of the Detroit School of Music was given on April 26 with this program:

Trio, op. 48, violin and 'cello.....	Ellerton
Andante, Allegro.....	
Miss Wagner, Messrs. Brueckner and Hoffman.	
Sonata, op. 31, No. 3.....	Beethoven
Menuetto, presto con fuoco.....	
Mr. Steinfeld.	
"With verdure clad" ("The Creation").....	Haydn
Miss André.	
Concerto, D minor, first movement.....	Mozart
Miss Edna Apel.	
(With string accompaniment—Messrs. Brueckner, first violin; Kal-	
sow, second violin; Voigtlander, viola; Hoffman, 'cello.)	
Nocturn.....	Leschetizky
Miss Wagner.	
Norwegian Dance, No. 2.....	Grieg
Spanish Dance, No. 1.....	Moskowski
Messrs. Steinfeld and Gnuu.	
"The Soft Southern Breeze" ("Rebekah").....	Barnby
Mr. Langlois.	
Concerto C major, first movement.....	Beethoven
Miss Beasley.	
(With string accompaniment.)	
Polacca, two pianos.....	Weber
Miss Henderson, Franz A. Apel.	
"The Gay and Painted Fair" ("The Seasons").....	Haydn
Miss André, Mr. Langlois.	
Spanish Quartet, op. 11.....	Viardot
Andantino, Allegretto, Allegro giocoso.	
Mrs. Puhl, Messrs. Brueckner, Voigtlander and Hoffman.	

Elizabeth M. Allen.—Mrs. E. M. Allen was one of the piano soloists at the recent New Bedford (Mass.) music festival, and won golden opinions for her playing. This is from the "Journal" of that place:

Then came Beethoven's piano concerto in E flat ("Emperor"), which under Mrs. Elizabeth Allen's skilful touch, furnished the audience a half hour's enjoyment. New Bedford has a local interest in Mrs. Allen, but she is not at all dependent on that for appreciation. She is an intelligent, careful and conscientious artist, and her playing is marked by an excellence of technique, accuracy and sympathetic delicacy which make it an artistic treat to hear her. She was most cordially applauded when the concerto was over, and after being twice recalled responded gracefully.

At Meriden.—Miss C. Belle Newport gave a charming concert, at Meriden, Conn., on last Wednesday week. She was ably assisted by Walter Kaufmann, 'cello; Bernard Sinsheimer, violin, and Mr. Jocquet, flute.

Caroline Oestberg.—Caroline Oestberg, who has just concluded a most successful season with the Blumenberg Concert Company, sailed yesterday on the Trave. She goes to resume her old position as prima donna soprano at the Royal Opera House, Stockholm, Sweden.

Broad Street Conservatory.—The pupils of the Broad Street Conservatory gave a very enjoyable concert last Wednesday evening, with this program:

Piano (eight hands), Symphony No. 6.....	Haydn
Minuetto, finale.	
Misses Trumbower, Strawbridge, Bean and Dickson.	
Piano solo, "Au Matin".....	Godard
Miss Lillie Allebach.	
Violin solo, Andante e scherzo capriccioso, op. 16.....	F. David
Mr. Wallace Simpson.	
Piano solo, Third mazurka.....	Godard
Miss Olive Mathews.	
Vocal solo, "Maiden's Song".....	Meyer-Helmund
Miss Florence Slemmer.	
Piano solos—	
Melody in F.....	Rubinstein
Polonaise, op. 40, No. 1.....	Chopin
Miss Carrie Pierman.	
Duo for piano and violin, Sonata, op. 12, No. 2.....	Beethoven
Andante, allegro, piacevole.	
Messrs. A. E. Messinger and J. E. Lay.	
Piano solo, First mazurka.....	Saint-Saëns
Miss Estelle Siegler.	
Vocal solo, "King of the Forest Am I".....	Parker
Mr. Chas. Raber.	
Piano solo, "La Fileuse".....	Raff
Miss Kate M. Logan.	
Violin solo, Concerto No. 1, op. 36, G minor.....	Max Bruch
Vorspiel, adagio.	
Reinhold Schewe.	
Piano (eight hands), Symphony No. 4.....	Beethoven
Finale. Allegro ma non troppo.	
Miss Weidler, Mrs. Brown, Misses Langford and Hall.	

Mr. Carl's Festival Concert.—The annual spring-tide festival concert at the First Presbyterian Church was given by Mr. Carl last Friday evening, with a Handel program. Mr. Carl has never appeared to better advantage, and was most enthusiastically received by the large audience. After the first few numbers an accident occurred to the

bellows, thus obliging Mr. Carl to abandon the organ and play the accompaniments for the assisting artists on the piano, which was brought into the church from the chapel.

In response to many requests Mr. Carl will repeat the program next week, Saturday afternoon, May 19, at 4 o'clock, when the organ will have been entirely repaired.

Notwithstanding the accident the concert was a great success, and Mr. Carl and the soloists were repeatedly recalled.

Next week Mr. Carl will play at the First Spiritual Church (Exeter and Newbury streets), Boston, on Tuesday afternoon, at 4 o'clock, and on Thursday will open a new organ at Corning, N. Y. (the soloist at both concerts will be Mr. George L. P. Butler), and on the 23d he will open a new organ in the Park M. E. Church, at Bloomfield, N. J.

Detroit Music.—Franz A. Apel, director of the Detroit School of Music, will give a piano recital this afternoon. The program includes compositions by Chopin, Schumann, Niemann, Scarlatti, Tausig and Bach-Saint-Saëns.

Sixth Historical Concert.—The sixth concert at Worcester, Mass., following out the plan of "Famous Composers and Their Works," was given last Thursday evening. Mrs. C. A. Merrill, Mrs. J. W. Mitchell, Miss M. E. Eldridge and Messrs. B. D. Allen, J. N. Truda, C. H. Grout and V. Sorlin taking part.

An Aquabella Musical.—The pupils of Mr. Aquabella gave their fourth musical at his studio, 307 Tremont street, Galveston, Tex., last Saturday week.

At Converse College.—Xaver Scharwenka gave a piano recital at Converse College, Spartanburg, S. C., on the evening of April 27, in a program of romantic piano compositions.

Carl Fiqué's Pupils.—The following is from the Brooklyn "Citizen" of recent date:

The second concert of the Carl Fiqué Ladies' Vocal Club was given Thursday night at Historical Hall. The attendance was large and musically influential. During the evening Carl Fiqué appeared as soloist, chorus director, composer and accompanist. His careful and even masterly exposition of Chopin was perhaps his most meritorious effort. It was at once delicate, subtle and critical.

It would be difficult to mention in detail the most attractive numbers of the chorus, each being sung with such marked superiority as to command universal favor. The pitch was admirably sustained, the emphasis correct and trebles and altos were prompt in their sustenance of the note.

Mr. Gustav Saenger, the violinist, created a favorable impression by his analytical portrayal of the numbers assigned him. His tone is clear, distinct and notably expressive. In cantabile passages he is delightful.

Mr. Arturo Marescalchi, the baritone basso, for his compass comprises both registers, is in every sense a capable artist, a finished vocalist and to all appearances an expert in stage business. The entire concert was not only an artistic, but a popular success.

Music at Vassar.—This program was given by the students at Vassar College on Friday evening of last week, under the direction of E. M. Bowman:

Prelude and fugue in E minor.....	Bach
Miss Eleanor L. Smith.	
Preludes, E major and A flat major.....	Chopin
Miss F. M. Taylor.	
"O du mein holder Abendstern".....	Wagner-Liszt
Miss Ranney.	
Nocturne, op. 37, No. 1.....	Chopin
Miss C. H. Cooke.	
Mazurka in E flat.....	Leschetizky
Miss Pelgram.	
Prelude in E minor.....	Mendelssohn
Miss M. E. Doughty.	
Nocturne in A major.....	Leschetizky
Miss Berlin.	
"Am Genfer See".....	Löschhorn
Miss Ash.	
"Sull' aria" ("Le Nozze di Figaro").....	Mozart
Miss Cartzadafner and Miss Sullivan.	
Gavot.....	Dupont
Miss Beers.	
Rondo in E flat.....	Weber
Miss Welch.	
Nocturne in G, op. 37, No. 2.....	Chopin
Miss H. M. Holmes	
"Lift thine eyes" ("Elijah").....	Mendelssohn
Miss Cartzadafner, Miss Hench and Miss Jones.	
Impromptu in B flat, op. 148.....	Schubert
Miss Gruening.	
"Stabat Mater".....	Pergolesi
Solo parts—	
Miss Fanny Cartzadafner.....	New York.
Miss Winnifred Sullivan.....	New York.

Where's Mrs. Bogers.—We have an inquiry for the present address of Mrs. Clara Kathleen Rogers, author of "The Philosophy of Singing." Can anyone give it to us?

G. Waring Stebbins.—Mr. G. Waring Stebbins, organist and director of the Emmanuel Baptist Church in Brooklyn, has been given a leave of absence of one year by the trustees of the church, and so he sails for Paris on the New York May 9 for study with Guilman in harmony and the organ, and Mr. Sbriglia for the voice. On Sunday evening, May 6, the choir gave Buck's new cantata, "The Triumph of David," Mr. Stebbins directing for the last time. On Monday evening Mr. Stebbins was tendered a testimonial concert by a number of prominent musicians.

Mr. Elson's Lecture Dates.—Mr. Elson's lecture dates will extend late into the summer this season. He lectured at Brooklyn (Institute of Arts and Sciences) last Wednesday; at New Haven, Thursday, and is to speak at Peace Dale, R. I., May 9; Norumbega Club, Charlestown, Mass.,

May 12; Philadelphia, July 2-10; Lakeside, Ohio, July 21-24; Bay View, Mich., July 26-29; Madison, Wis., July 31-August 2. He has been invited to deliver a course of lectures in San Francisco in June.

The Concordia Concerts.—The Concordia Society of Wilkesbarre, Pa., gave a very enjoyable concert on April 27, under the direction of Adolph Hansen. This was the program:

Overture, "Entfuehrung".....	Mozart
Orchestra.	
"Spring Sinfonia".....	L. Milde
Mixed chorus and orchestra.	
Bass solo, "For all eternity".....	Macheroni
Mr. J. P. Burns.	
Violin obligato, Mr. Al. Rippard.	
"Landknechtslied," from the year 1339.....	Arranged by A. Hansen
(Old German Warrior Song.)	
"Minnelied," from the year 1340.....	De la Hale
(Old French Love Song.)	
Male chorus a capella.	
Romanze.....	Svendsen
"Scena de la Czarda".....	T. Hubay
Violin, Mr. Th. Hemberger. Piano, Mr. J. V. Conant.	
"Nachtzauber" ("Night's Witchery").....	Storch
Male chorus a capella.	
"Peasant Scene," from Goethe's "Faust".....	Moszkowski
Mixed chorus and orchestra.	
Soli, Miss Emma Schappert and Mr. J. T. Seibel.	
Andante from sextet, op. 18.....	J. Brahms
Violins, Theo. Hemberger, Al. Rippard.	
Violas, Rob. Baur, Ad. Hansen. 'Cello, Thom. Rippard, SamLaciar.	
Tenor solo, "Picture Aria," from "Magic Flute".....	Mozart
Mr. J. C. Atkin.	
"Old Kentucky Home".....	Arranged by F. von der Stuck-n
Male chorus a capella.	
Soprano solo, "Ocean, thou monster," from "Oberon".....	Weber
Mrs. Fred. Stegmaier.	
"Pilgrim Chorus," from "Tannhäuser".....	Wagner
Male chorus and orchestra.	

Wednesday Morning Class.—The Wednesday Morning Class, composed of thirty society ladies, Mr. Albert G. Thies, conductor, will give their second private concert this evening at Chamber Music Hall. They will give the following program:

"Rest on This Mossy Pillow".....	Smart
"Down in a Dewy Dell".....	Smart
Lullaby.....	Brahms
"Dance Song".....	Weinzierl
"Nymphs Chorus" (from "Psyche").....	Thomas
Cantata, "Wreck of the Hesperus".....	Fischer

The class will be assisted by:

Miss Louise Gerard.....	Soprano
Mrs. J. Williams Macy.....	Contralto
Mr. Paolo Gallico.....	Pianist
Miss Kate Chittenden.....	Organ
Miss Vashti Baxter.....	Accompanist

The Teacher Was Not Punctual.—Mrs. Lena Lockwood is a music teacher, living at 19 Bethune street. She gives lessons on the piano to many of the children in the neighborhood, and is highly thought of by their parents. Among her pupils are Otto and Abraham Kahn, the eldest two sons of Barach Kahn, a real estate agent at 784 Greenwich street. Though the boys have made rapid progress since Mrs. Lockwood began to teach them their father has never been on good terms with her. She is not punctual and Mr. Kahn abhors tardiness. Mrs. Lockwood has so many pupils that, she says, she is not able to get around exactly on time. Mr. Kahn has never accepted this as an excuse.

On Thursday evening Mr. Kahn came home to dinner in rather an unpleasant mood. The children were to have a music lesson that night at 7 o'clock. Their father hurried them through with their dinner so that they would not be late. At 7 o'clock Mrs. Lockwood had not arrived, and Mr. Kahn glanced at his watch nervously and frowned. Fifteen minutes went by and there was still no teacher. The boys drummed on the piano, and their father paced the hall and spoke unkindly of Mrs. Lockwood. At 7:30 the situation had not changed materially. Shortly before 8 o'clock the music teacher tripped into the house with many apologies. Before the lesson had progressed far Mr. Kahn entered the music room, looking as black as a thunder cloud. He greeted the teacher coldly.

"Ah, I see that you are here at last," he said.

Mrs. Lockwood did not reply, and her silence seemed to irritate Mr. Kahn.

"I am not going to stand this any longer," he shouted, shaking his finger at the teacher. "You tell my children to keep time on the piano, but I notice that you're always behind time yourself in beginning the lessons. It's a bad example, and there's got to be a change."

Mrs. Lockwood was too amazed to speak.

"I'm going to get a new teacher, do you hear that?" yelled Mr. Kahn.

Mrs. Lockwood arose and put on her bonnet preparatory to leaving the house.

"Are you going without finishing this lesson?" asked the father.

Mrs. Lockwood said that she was, and moved toward the door.

"Well, I guess not; you won't leave this house until the hour is up—not if I know it."

Mr. Kahn seized the teacher roughly and pushed her back into her seat. She began to scream for help, and he then placed his hand around her throat and partly stifled her cries. His wife and sister-in-law rushed into the room

at this moment and pulled him away. He acted like a madman and could not be controlled. He shouted and swore, until many of the neighbors ran into the house to learn the cause of the disturbance. Mrs. Lockwood finally made her escape. On the following day she obtained a warrant from Judge Ryan, and Kahn was arrested yesterday morning and arraigned in the Jefferson Market Police Court.

He admitted that he had a bad temper and was at times hasty. He said that the teacher was never punctual, and had come to the house intoxicated. This statement was shown to be false. Kahn was held for trial in \$800 bail.—"Sun."

Conrad Behrens.—Mr. Conrad Behrens, the popular basso, has been engaged for the Sængerfest to be held at Madison Square Garden in June.

Wellman to Wed Miss Juch.—The engagement is announced of Assistant District Attorney Wellman to Miss Emma Juch, who was formerly a well-known operatic singer, but who has lately appeared only in concert. No date has yet been set for the wedding.

Miss Emma Juch was born in Vienna and was brought to this country while yet a child by her parents. She made her debut in London in June, 1881, singing "Filina" in "Mignon." She sang the same year at the New York Academy of Music, appearing in the same rôle. Miss Juch was for a couple of years one of Mapleson's company here, and was one of the principal artists with the National Opera Company.

Mr. Wellman, who is a widower, has been married twice. His first wife was Miss Cora Allen, of Brookline, Mass., and his second, Miss Edith Watson, daughter of Mr. John H. Watson, ex-president of the Columbia Bank, who died about two years ago. Mr. Wellman is himself a musician of considerable ability.—"Herald."

Emma Roderick's Pupils.—Miss Marjette Laroe has been engaged to sing the principal rôle in "Iolanthe," with the New Brunswick Musical Association, on May 10. Miss Lucia Nola is to sing a mass with the Musical Society of Mount Vernon on June 4. Miss Myrtle Arlington is engaged for the soubrette rôles for a summer season of comic opera at Columbus, Ohio, beginning May 14, and Miss Lyla Kavenagh is to sing in Montreal the week of May 21.

Belari's Harmonious Orchestra.—Emilio Belari was last week the recipient of a complete set of Japanese musical instruments, numbering twenty-seven pieces and including a rare and beautiful Koto. He has them arranged on the wall of his reception room in a most artistic manner.

A YOUNG German lady, diplomaed for piano, harmony and counterpoint in Raff Conservatory, Frankfurt-on-the-Main, Germany, seeks position in a prominent conservatory. Address A. B., care of THE MUSICAL COURIER.

WANTED—A well-known New York contralto desires engagement with a first-class, reliable concert company. Address "Malibran," care of THE MUSICAL COURIER.

WANTED by a pianist who has studied abroad for four years and who contemplates returning to America next spring, a position as teacher of the piano at a well established conservatory or academy. Address "K. R.," office of THE MUSICAL COURIER, 19 Union Square, W., New York city.

ORGANIST—Wanted a position as organist and choir master in a Catholic church or cathedral by an English gentleman of several years' experience in Europe. Since 1887 has held a high position in this country. Will be able to resign present appointment in September. Address Organist, care of Prof. J. A. Mitchell, Mt. St. Mary's College, near Emmitsburg, Md.

Puccini.—The composer of "Manon Lescaut" is at present working on a two act opera, "La Lupa," based on Verga's tale of the same name.

Breslau.—Humperdinck's "Hänsel und Gretel" has had great success at its first performance at Breslau. The public applauded from first to last, and great praise was given to the excellent performance of the Vorspiel under the baton of Weinraub.

Crystal Palace Concerts.—The present series of Saturday concerts came to an end last week, Mr. Mann's annual benefit, fixed for next Saturday, standing of course outside of the series. Dr. Mackenzie's merry overture, "Twelfth Night," began the program brilliantly, and the immortal C minor symphony of Beethoven and the "Tannhäuser" overture were finely played. Mrs. Sophie Menter was most wise in confining herself to the works of Liszt, in which she is always heard at her best; the difficult concerto in E flat was played with wonderful verve and effect, and such beauty as it possesses was presented in a favorable light. Two of the best of the transcriptions from Schubert, "Ave Maria" and "Erk König" were also given, and in all the artist was well seconded by the sonorous tone of a fine Steinway piano. Miss Jessie Hudleston, who has lately gained surprisingly both in power and style, sang "Deh Vieni," from "Figaro," with considerable charm; saving the introduction of a traditional ornament at the close, the song was given with much simplicity, and the singer made a good impression in this as well as in Goring Thomas' "A Memory."—London "Times," April 24.



Praeger and Wagner's Letters.—Mrs. Praeger has written a letter to the "Musical Standard," of London, in which she announces that she will answer the charges brought by Mr. Ashton Ellis against her late husband respecting his work "Wagner as I Knew Him."

Mottl in London.—The "Musical Standard" praises "without hesitancy" Felix Mottl's conducting at his concert in London. It says: "There is a special value in Mr. Mottl's performances. He is essentially a keen sympathizer with Wagner's art and directs the Bayreuth master's music with a masterliness that makes one, for the most part, put aside any feeling of criticism. This almost genius-like capacity of making his orchestra (even when unfamiliar to them) carry out his wishes without misunderstanding is surely a single instance of his natural abilities." Whereas "Cherubino" writes: "Mr. Mottl is evidently a thorough-going conductor of the advanced school, loving violent contrasts and alternating between the pianissimo violin of 'Lohengrin' and the vigorous belaboring of the drums in the death march. In other words, when he is good he is very, very good, but when he ain't, he's horrid."

Very Fin de Siecle.—An operatic parody spoken of in the German papers is "Una famiglia fina," in half an act.

Allgemein Deutsches Musikverein.—It is now stated that the Tonkünstler Versammlung des Allg. Deutschen Musikverein will not take place at Nuremberg, but in Weimar, from June 1 to 5.

Degeneracy.—An Italian scribe, G. Jachino, has published "Wagner è uno degenerato?" an article on the lines of Max Nordau's "Entartung," in the "Arte Contemporanea."

Retirement of Mr. Best.—There was conveyed to Mr. Best lately, in the form of an imitation of a product of the old monastic scriptorium, the resolution of recognition of his services which was adopted by the Liverpool City Council at a recent meeting. This illuminated address bears on its face representations of the arms of the city, the exterior of St. George's Hall, and the organ with which Mr. Best has for so long been allied; and admirably the pictures of these are conveyed. Below are the signatures of the Lord Mayor and the Town Clerk, while above are four bars of Mr. Best's "Civic March," which he was in the habit of playing during the procession of civic notables at any great public function held in St. George's Hall. It is worthy of note that the last occasion of this nature was when Mr. Gladstone received the honorary freedom of Liverpool, a memorable occasion.

A Musician's Conference.—A conference of German speaking musicians is to be held next month at Nuremberg.

Cittaminate.—Mrs. Cécile Chaminade has recently been performing in Belgium, at Lyon and Reims, and at Geneva has conducted an orchestral performance with remarkable success.

Prodigy—Another, Still Another.—A prodigy, Miss Adeline Bailet, thirteen years of age, has recently given a recital at the Salle Pleyel, Paris, when she played the "Aurora" sonata of Beethoven, Mendelssohn's "Variations Sérieuses," and several pieces by Chopin.

A New Opera Comique.—A new opera, "Le Divorce de Pierrot," by Ravera, had great success at the Galerie Vivienne, Paris.

A Musical Tour.—The Cologne Male Singing Society will give concerts in Mainz, Strassburg, Zurich, Carlsruhe and Stuttgart.

"Djelma."—The following is the cast of Lefebvre's new opera, "Djelma," at the Paris Academy of Music:
Djelma.....Mrs. Rose Caron
Ourvaci.....Mrs. Héglon
Nourazi.....Mr. Saléza
Raïm.....Mr. Renaud
Kairam.....Mr. Dubulle

Grutmacher.—Friedrich Grutmacher leaves Budapest for Cologne, where he will be solo 'cellist in the Gürzenich Orchestra, and teacher at the Conservatory, in succession to the late Professor Hegyesi.

"The Sleeping Beauty."—A grand dramatic féerie of this title, with music by Hue, will be given this month in the Paris Nouveau Théâtre. The scenery is by

Rochegrosse and Auburten, the costumes by Burne-Jones and Rochegrosse.

Isidore Martinez.—Mrs. Isidore Martinez has been singing in London in a new operetta on the theme of "Faust." It is called "The Fiend at Fault."

Opera in London.—Verdi's "Falstaff" will probably not be given until the first week in June, as it has been decided that the first work to be mounted at Covent Garden shall be Puccini's "Manon Lescaut," with the Russian prima donna, Miss Olghini, as "Manon," and Mr. Beduschi as "Des Grieux."

Carl Rosa Company.—Two of the principal artists, Miss Zélie de Lussan and Mr. Barton McGuckin, have not been re-engaged, and it is understood that their connection with the company will be severed. Indeed, a reversion to the plan adopted by the late Carl Rosa of discovering clever young artists and training them for the work is not at all unlikely.

Popular Music.—A commission is busy in France collecting popular melodies for use in teaching singing in the public schools. Forty have been chosen, and poets are invited to write new words.

"Falstaff."—There have been several operatic "Falstaffs." A "Falstaff" by Salieri was performed at Vienna in 1798 and one by Balfe at London in 1838. Nicolai produced at Berlin an opera bearing the exact title of the piece "du vieux Will," as the "Ménéstrel" calls poor Shakespeare. Mr. Ambroise Thomas introduces "Falstaff" in his "Midsummer Night's Dream," and Adolphe Adam had a little piece, "Falstaff," represented at the Théâtre Lyrique, Paris, in 1856. We add the Milan and Paris casts of Verdi's work:

Falstaff.....	Maurel	Maurel
Felton.....	Garbin	Clément
Ford.....	Pini-Corsi	Soulacréix
Calus.....	Paroli	Carrell
Pistolet.....	Arimondi	Belhomme
Bardolphe.....	Pelagalli	Barnolt
Alice Ford.....	Zilli	Grandjean
Quickly.....	Pasqua	Delna
Nanette.....	Stehla	Landouzy
Meg Page.....	Guernini	Chevalier

Verdi.—It is said that "Otello" will soon be prepared at the Opéra, but nothing is decided. Verdi is negotiating with Bertrand and Gaillard, but is troubled about the rôle of "Desdemona." He declined to accept Mrs. Rose Caron till he had heard her on the stage, and "Salammbô" was put on to give him a chance. Unfortunately the lady was indisposed on that occasion, so till she is better and he has heard her nothing will be decided. Verdi occupied Mrs. Carnot's box at a late meeting of the Society of Conservatory Concerts, and in many instances gave the signal for applause. Verdi would not leave Paris without seeing "Madame Sans Gêne." He was delighted and cried "What a libretto for a comic opera. It would make one feel young again!" "Shall I write it for you?" said Sardou. "No," replied Verdi, shaking his head, "I have not the necessary talent."

Folktunes.—Mr. Julien Tiersot has lately published a study of popular melodies in which he seeks to show that like the folksongs the folk melodies fall into families. Mr. Tiersot has confined his studies to the melodies of Breton, Flemish and other provincial French specimens.

Limoges.—The municipal theatre of Limoges has produced a one act comic opera, "L'Edit Royal," by Paul Ruben. The libretto is taken from Shakespeare's "Love's Labor Lost."

Saintis.—Mr. Armand Saintis, born 1820, died lately at Montalban. He was a popular composer for the orpheonists, having written many choruses without accompaniment, as well as a mass for three voices and organ, romances, &c.

Smetana.—One of Smetana's operas, "The Secret," will be produced next winter at the Court Opera House, Vienna.

The Wagner Verein.—The committee for the purchase of the Oesterlein Wagner Museum has addressed a circular to all the members of the General Richard Wagner Union, urgently soliciting contributions to effect the purchase. If each member would contribute 10 marks the museum would be secured.

Verdi Denies.—A silly manufactured interview with Verdi has been printed in French, English and German papers, the editors of which ought to have known that Verdi would never be guilty of uttering such antediluvian and insulting opinions about French and German composers as were imputed to him. A representative of the Paris "Temps" asked Verdi whether that interview was genuine, and Verdi replied that it was not:

"God forbid that I should permit myself to judge in such an off-hand way the great composers and their works! I have always refused to do such a thing. Only this morning one of your colleagues asked my opinion of 'Mignon,' of which the thousandth performance is impending. My opinion is this: 'It is about to have its thousandth performance.' They are good fellows, these reporters, but sometimes their imagination carries them too far."

Verdi appears to be the very pink of politeness and modesty. When he was asked, after a rehearsal of "Falstaff," whether he was satisfied, he replied: "Indeed I am, very much satisfied. The orchestra is admirable, Delna has the

gayety of all the devils, Grandjean has such a beautiful voice, and Maurel is perfect. If the opera does not succeed it will be all my fault—yes, entirely my fault."—"Post."

Auber's House to Be Sold.—Paris, April 24.—The hotel in the Rue St. Georges, in which Auber, the composer, lived for nearly forty years, is to be sold tomorrow. It is sure to meet with plenty of would-be buyers, and is quite as sure to be pulled down to make room for a large house, built on more modern lines. Thus another corner of old Paris is on the point of passing away.

The hotel in question was originally two houses, Nos. 22 and 24 of the Rue St. Georges. Auber bought them in October, 1835, and made one house of them. But even then the mansion was not a large one.

It is related in the "Figaro" this morning that Auber lived very simply in the Rue St. Georges. He did not sleep there very much. He had a habit of going to sleep in one of the Paris theatres every night, and reached his residence at about 12:30 or 1 o'clock. As soon as the dawn appeared he got up, and always worked during the morning. It is also said that he ate only one meal a day.

Auber died in this hotel at the age of ninety on May 21, 1871, on the day the Colonne Vendôme was pulled down.—"Recorder."

Kaiser William a Composer.—Berlin, May 3, 1894.—It is reported that the Kaiser has composed the music to some songs which were written by Count Botho zu Eulenberg, Minister President of Prussia.—"Herald."

Elbel.—The death is announced of Victor Florentin Elbel. Born at Strassburg in 1817, he became successively bandmaster of the Twelfth Dragoons, organist at Lyons, director of the Concert Society at Berlin, and in 1852 director of the concerts at the Paris Winter Garden. Latterly he was at Nice, engaged as director of the Municipal Orchestra. His compositions comprise an oratorio, "Der Münsterban" (1865), a military mass, "Berlin la Nuit," a descriptive symphony, and a symphony entitled "L'Océan." He was a Knight of the Legion of Honor.

A New Star.—Miss Julia Kopacs-Karczag, of the Karl Theatre, Vienna, is said to have made a sensation as singer, comedienne and dancer.

Johann Strauss.—The fifty years jubilee of Johann Strauss will be celebrated at Vienna October 15 with great pomp. The managing committee consists of Count Hanus Wilczek, Nikolaus Dumba and Baron von Bezechny. A Johann Strauss medal will be struck, an address presented to the composer, and a series of his works performed at the theatres. The Eduard Strauss orchestra will give a promenade concert, and the Philharmonic Society, aided by the Männergesangverein and Alfred Grünfeld, will give a grand concert, at which Hans Richter, Fuchs and E. Kremser will conduct. A banquet will conclude the ceremonies.

Paris Opera Comique.—The 1,000th performance of "Mignon" will be celebrated at the Opéra Comique by a gala night, that is, no tickets will be sold, but the audience will be admitted by invitation. At least so says the "Gaulois."

Imperial Composer.—A hymn composed by the Empress-Queen Maria Theresa, has been just found, and the Emperor of Austria has ordered Mr. Kaiser to orchestrate it and have it performed.

Theatre Libre Musical.—The committee organized at Rouen in 1890, to which we owe "Sampson et Dalila," designs to found in Paris a "Théâtre libre Musical" for young composers.

Chamber Music in Paris.—A most successful concert was given last week at the Salle d'Harcourt, by the Guarneri Quartet, with the assistance of Mr. Henri Falcke. The program consisted of the celebrated quintet of César Franck, the violoncello Sonata of Grieg and a quartet of Debussy. Every number was received with great enthusiasm. A real ovation was made to the eminent pianist Henri Falcke and the violoncellist Kerrion, after their wonderful reading of the Grieg Sonata.

Gilbert and Sullivan Out Again.—Once more we are being treated to the spectacle of a very pretty little squabble between Sir Arthur Sullivan and Mr. W. S. Gilbert, who have again decided that the Savoy Theatre is not quite large enough to hold both of them at the same time. Mr. Gilbert has rushed with rather less than his usual impetuosity into print on the subject, and attributes the trouble to the fact that Sir Arthur Sullivan insisted upon the rights of reproduction of their former operas being transferred to Mr. D'Oyly Carte. Perhaps this may have had something to do with the unpleasantness, but there is no doubt that a point of this sort, in which both author and composer were equally interested, could have been easily arranged. As a matter of fact I am inclined to believe that the old proverb of "Cherchez la femme" will apply in this case as in most others. It is no secret that Mr. Gilbert has taken a very deep interest in the career of a prima donna who is at present singing in "Utopia, Limited," nor is it much more of a secret that Sir Arthur Sullivan does not consider her quite so vocally efficient as does his former collaborator. Those who are acquainted

with the emotional composition of average stage folk can doubtless fill in the rest for themselves.

Vienna.—The twenty-fifth anniversary of the Court Opera Theatre, Vienna, will be celebrated on May 25. The novelties for next year are Smareglia's "Cornelius Schutt," Hummel's "Mara," Humperdinck's "Hänsel und Gretel," and some ballets.

Moscow.—An enthusiastic reception was given to "I Medici" at the Opera House, Moscow. Miss Prevosti as "Simonetta" had great success.

Two Ratcliffs.—Mascagni has not yet completed his opera, but another one on the same libretto of Heine is announced. The composer is Bawrinecz, whose opera, "Rosamunde," has been accepted by several theatres.

Sembrich.—Mrs. Marcella Sembrich ended her engagement at Monte Carlo by a brilliant performance of the "Daughter of the Regiment."

Bremen.—The première of D'Albert's "Ruby" had great success at Bremen. The composer conducted, and he, as well as Fritz Ernst, Miss Galski, Mr. Arden and Director Senger, were called out.

Saint-Saëns.—Mr. Saint-Saëns is at present in Algiers, where he intends to complete Guirand's unfinished opera "Brunnhilde."

Magdeburg.—A new one act opera, "Astrella," by Gottfried Grunewald, will be produced next season at Magdeburg.

Georg Henschel.—The latest work of Mr. G. Henschel, a "Stabat Mater" for soli, chorus and orchestra, will be given at the Birmingham (England) Festival October 15.

"Melusina."—Prince Trubetzkoi's opera "Melusina" will be performed for the first time in Moscow next fall.

"Parsifal."—It has been decided that "Parsifal" cannot be given in Austro-Hungary till 1913, that is thirty years after Wagner's death.

What They Think of Us.—Paris, May 6.—The "Matin" will publish to-morrow interviews which its Havre correspondent had to-day with Coquelin, Calvé, Jean and Edouard de Reszké and Lassalle aboard the steamship La Touraine, just in port from New York.

Coquelin said that he was greatly pleased with his experience in the United States. His audiences had understood him and sympathized with him in his work. The tour had been a complete artistic and financial success.

The Reszkés, while delighted with their reception in America, were glad to be home again.

Lassalle spoke with much enthusiasm of his visit in New York.

The "Matin," commenting upon the Calvé-Eames squabble, will say: "The differences of these ladies are likely to be explained in a place not exclusively artistic."

The Coming Pianists.—A very interesting little group in a front row listening to Rubinstein to-day was a trio of veritable prodigies. But Leschetizky never forces such. He gives them only such music as young minds and children's fingers should cope with, hence no uncanny monstrosities result. Max Hambourg, fourteen years old, heads this group. Hans Richter found the little fellow two years ago in England, brought him to Vienna, and placed him with Leschetizky. He plays so wonderfully that one finds no words in which to speak of him. Last Sunday he played at the house of one of the court ladies in Vienna. This was the first time he had been allowed to play, except at Leschetizky's Wednesday classes. It won't be long before the whole world will come to know of Max Hambourg. Then comes Schnabel, second in this baby trio of pianists. He is eight years old, and is nicknamed by the pupils "the little Mozart." He already composes, and it is amusing to hear his improvisations between his numbers, when he plays in the class. To-day his great black eyes took Rubinstein and his playing very seriously. Lastly, her little blond head, blue eyes and baby face framed between the heads of Grünfeld and Leschetizky, as she craned her neck to see all that was to be seen of the man at the piano, "Little Jahn," as she is called, was a picture to behold. A Viennese child, nine years old, but the merest tot of a thing. She, too, is a wonder, but quite unspoiled, as are the other "prodigies."—"World."

Another Prodigy.—Miss Maud MacCarthy (aged ten years) will make her début as a violinist at Prince's Hall, London, on May 10. She is said to be wonderful.

Wagner and London Wagnerites.—"However much," writes the "Musical News," "Wagnerites may talk, it seems they will not expend money to go and hear the music dramas of their idol, and so one cannot be surprised that the opera entrepreneurs leave these severely alone." The Crystal Palace managers, however, declare that "their experience is that Wagner's music draws a larger audience at the present time than that of any other composer."

Dresden.—Gramann's operas, "Ingried" and "Irrlicht," will not be produced at the Court Theatre, Dresden, till next fall.

Vienna Letter.

WHEN the Wiener Music Verein announced a grand concert to be given under the personal direction of the incomparable Anton Rubinstein, the program to consist of his as yet comparatively unknown compositions, there ran a flutter of excitement through the musical circles of this most musical of musical cities; but when the scarlet posters informed the public that a piano recital would be given by him for sweet charity's sake enthusiasm knew no bounds. Bösendorfer's Saal accommodates some 500 persons, and at 7 o'clock on the eventful evening the line of applicants was so extensive that twenty minutes after the opening of the box office there was not even standing to be had, and shabby student and stately aristocrat mourned a common loss.

The program was a varied one, the greater number of the compositions being of a deep, serious character, which it is needless to say could not have received a more auspicious introduction. Of the many none perhaps met with more universal approbation than his charming suite consisting of sarabande, passepied, courante and gavot. There was a spontaneity and force, a tenderness and grace, a varying and contrasting of emotion which inspired his listeners, while the gavot with its original theme and treatment was brilliantly effective and genuinely poetic, and took the house by storm. Glancing at Rubinstein's broad shoulders, grand lion-like head and listening to his passionate abandon as he dashes from one intricate passage to the next it seems incredible that this privileged child of nature is laden with the weight of sixty-six years. Time has dealt gently with him as if loath to injure so perfect a handiwork, and has left undespoiled his magical technic, wonderful power and delicacy of tone, refinement, grace, fire, force and imagination of playing in which he has never been surpassed, unless perhaps by Liszt.

The second concert, in which Rubinstein appeared as conductor, consisted of four numbers: Overture to "Dimitri Donskoi," aria from the opera "Die Kinder der Haide," piano concerto in G dur, three scenes from the sacred opera "Moses," for soli, chorus and orchestra. The overture was finely given, although the orchestra did rather poor work in the second and third numbers. Miss Wiberg, of Würtemberg, sang the aria, and her clear, pure voice, artistic delivery and general proficiency won for her a warm triumph. The piano concerto was magnificently interpreted by Sofie von Jakimowski, one of Rubinstein's most talented pupils, a young girl of perhaps twenty. Such fire, such technic, such mastery of her instrument has this artiste already, that her present is rich in triumphs and her future is dazzling to contemplate. In the scenes of the sacred opera the soloists were scarcely on a par with the magnificent work detailed them. Mrs. Wilhelm, Mrs. Bernstein, Messrs. Dippel, Heidl, Reichenberg, Schittenhelm and Donauer supported the various rôles, but of the many Reichenberg was perhaps the only one whose voice and delivery met with universal approval. He has a fine, dramatic organ, which he uses to excellent advantage. The chorus under the direction of Gericke, did unusually perfect and artistic work, while the orchestra gratified all demands. The opera is much in the order of an oratorio, but, despite the length of the three scenes and the consequent strain put upon the audience, Rubinstein met with an ovation at its close which surely has never been warmer or more persistent.

Since the days of their boyhood there has been a deep friendship existing between Rubinstein and the king of teachers, Theodore Leschetizky. Years ago, owing to ill-health the latter renounced the concert stage, on which he had been so pre-eminently successful, and devoted his genius to the production of other artists. His success has been unparalleled, for as the master of Annette Esipoff, Paderewski, Fannie Bloomfield, Helen Hopekirk, and others too numerous to mention, who can compare with him? Leschetizky has a charming villa in the suburbs of Vienna, an ideal master in an ideal home, and 'twas here that his old comrade gladly consented to play for the pupils and a privileged few. The scene was a brilliant one. The beautiful and spacious rooms were gaily decorated with flowers and garlands, the grand piano was lost in festoons of roses and ferns, while just overhead rested a large portrait of the guest of the house encircled with a laurel wreath, the many busts of illustrious musicians assumed a friendly, more benign expression, and the sun, as if it shared our joy, poured its light rays in perfect floods over all. The ladies, seventy-five in number, were elaborately gowned and laden with flowers while Rosenthal, Grünfeld, Epstein, Doll, Bischoff, Rée and other distinguished guests lingered approvingly in the background. Rubinstein, accustomed as he is to demonstration, was touched and played as he has not played here for years. Waiting only occasionally for a suggestion as to what the next number should be, or to address some gay, amusing remark to his eager listeners, he rushed from one composition to the next—fatigue a thing unknown. Now a prelude and fugue, then a melodie, a suite, an impromptu, a valse, an etude, an album, a barcarolle, until he brought the program to a close with a valse Allemande, the most bewildering, bewitching thing ever written. The audience was like mad; they laughed, shouted, hurrahed frantically, and literally buried him be-

neath a shower of flowers until he sought refuge in another room. The query of the poet, "Art thou a recollection of Paradise or a foretaste of Heaven?" came to me as in thought. I lingered over those magical two hours, and when in parting the grand old man shook hands and said, "Auf wiedersehen," I felt my cup of earthly happiness was filled to overflowing.

LILLIAN APEL.

National League of Musicians.

NINTH ANNUAL CONVENTION.

Tuesday, May 1.

THE National League of Musicians is holding its ninth annual convention in Baltimore. The business sessions began Tuesday in the parlors of the Eutaw House. At night there was a torchlight procession and a social gathering at Hazzer's Hall.

In the afternoon the convention had as its guests Mayor Latrobe and Samuel Gompers, president of the American Federation of Labor.

The mayor, in a short address, bade the members of the convention welcome to Baltimore.

Mr. Gompers, on motion of Owen Miller, of St. Louis, was granted the privilege of the floor, and he made an appeal to the National League of Musicians to affiliate with the American Federation of Labor. In part Mr. Gompers said:

"I am not unmindful of the marked success and growth of the Musical League within the last few years. I know that many musicians have held aloof from all organizations. You maintain that no musician who is entitled to join your ranks has any right to remain outside. In that declaration you have the indorsement of every man who has at heart the interest of himself and his fellow men. I know, however, that the musicians have realized the necessity of organization, and, having organized, you must remain organized and extend. We cannot stand still long. We must go forward or backward. Stagnation means death. There is a move among a number of musicians of the country to injure the organization. In Baltimore you have two local musical organizations—the Local No. 17, of the National League, and the Musical Union, which has a charter as a member of the local branch of the Federation of Labor. You will avoid many difficulties by affiliating with the American Federation of Labor. The National League of Musicians would not lose its identity nor be subordinate to the Federation."

In answer to queries asked by Delegates Owen Miller, Alexander Bremer, George R. Bennett, Joseph Koehler and George Nachman, Mr. Gompers answered that should the League affiliate with the Federation the musical organizations which now hold charters as members of the Federation and not as members of the League would have to resign from the Federation or join the League. The Federation would have no jurisdiction in granting charters to musical organizations, the League in that respect being the sole judge. In brief, with the League affiliated with the Federation, no musical organization could connect itself with the American Federation of Labor except through the National League of Musicians.

This question will be the subject of much discussion during the convention.

President C. H. William Ruhe, of the League, said in his annual report that during the past year fifteen locals were added to the League, making a membership of 12,905.

Treasurer George Schath showed a balance in the treasury, the receipts for the year having been \$2,808.95 and the expenditures \$2,462.76.

Chairman W. Wolsieffer, of the committee on army and navy bands, submitted a report and affidavits regarding the manner of engaging musicians at the Brooklyn Navy Yard. The paper and affidavits read by Mr. Wolsieffer charge Leader Conterno with compelling men engaged by him for the Navy Band to pay him a certain percentage of the salaries received by them. This matter being placed before the convention, it was unanimously decided to forward the papers to Secretary of the Navy Herbert at Washington.

A number of resolutions affecting the by-laws of the League were given for consideration to the committee on laws and supervisions. The convention then adjourned to meet at 9:30 o'clock this morning.

At 11 o'clock in the evening 150 members of Local No. 17, under Prof. Charles A. Warner, serenaded the delegates at the Eutaw House, after which band and delegates bearing torches, marched to Hazzer's Hall, where a social session was held.

The members of Local No. 17, having in charge the arrangements of the convention are: George Nachman, chairman; Chas. A. Derlin, Jason A. Dunham, John W. Oram, William H. Pindell, Wm. H. Dickinson, Jr., Fred Heller, Roscoe M. Packard, Charles E. Wright, Charles F. Warner, Richard Madden, Harry G. Eben, W. C. Henderson and Henry B. Schofield.

The officers present at the convention are as follows:

C. H. William Ruhe, Pittsburg, president.
Alexander Bremer, New York, first vice-president.
Harry Asmus, Buffalo, N. Y., second vice-president.
Henry D. Beissenherz, Indianapolis, Ind., third vice-president.
George Schath, Cincinnati, Ohio, treasurer.
Jacob Beck, Philadelphia, secretary.
John W. Oram, Baltimore, sergeant-at-arms.

The executive board is as follows:

First district, John Hunt, chairman, New York, N. Y.; second district, George Nachman, Baltimore, Md.; third district, Jacob Schmalz, Cincinnati, Ohio; fourth district, Owen Miller, St. Louis, Mo.; fifth district, William Weihe, Salt Lake City.

The national committees are as follows:

Credentials—Chairman, George Bach, Milwaukee; Thomas Jowett, G. R. Bennett, J. W. Howard, Charles Bauer. Laws and Supervisions—Chairman, Charles W. Gaston, Pittsburg, Pa.; J. G. S. Beck, Edward Knott, Frank Walton, H. G. Duge. Measures for Benefit of League—Chairman, W. A. Reed, Cleve-

land, Ohio; E. A. Meier, F. Arrico, F. G. Nelson, J. L. Malone. Finance—Chairman, J. M. Lander, New York; George Siebert, E. A. Drach, G. Koehler, S. J. Ruhe. Army and Navy Band—Chairman, W. Wolsieffer, Philadelphia; John Hunt, Owen Miller. Honorary Delegates—Ex-President Charles M. Currier, Samuel A. Steel and John Ehlert, of Chicago.

The delegates present are:

Local No. 1, New York city—John Hunt, Alexander Bremer, John M. Lander.

Local No. 2, Philadelphia, Pa.—W. Wolsieffer, J. G. S. Beck, Jacob Beck.

Local No. 3, Cincinnati, Ohio—George Schath, Emil Balhaus, Jacob Schmalz.

Local No. 4, Chicago, Ill.—E. A. Drach.

Local No. 6, Milwaukee, Wis.—George Bach, Edward Knott.

Local No. 7, Detroit, Mich.—John G. Meurer.

Local No. 8, St. Louis, Mo.—Owen Miller.

Local No. 14, Paterson, N. J.—Thomas Jowett.

Local No. 15, Pittsburg—C. H. W. Ruhe, I. M. Allen, C. W. Gaston.

Local No. 17, Baltimore—George Nachmann, Roscoe M. Packard, John W. Oram.

Local No. 18, Syracuse, N. Y.—H. W. Greenleaf.

Local No. 20, Kansas City, Mo.—George R. Bennett.

Local No. 21, Grand Rapids, Mich.—Charles A. Fink.

Local No. 23, Buffalo, N. Y.—Harry Asmus, H. Duge.

Local No. 24, Cleveland, Ohio—W. A. Reed.

Local No. 25, Toledo, Ohio—Tust. Koehler.

Local No. 27, Rochester, N. Y.—John L. Malone.

Local No. 28, Indianapolis, Ind.—H. D. Beissenherz.

Local No. 29, Louisville, Ky.—Henry Kiley.

Local No. 34, St. Paul, Minn.—George Seibert, Sr.

Local No. 36, Beaver Falls, Pa.—Samuel J. Ruhe.

Local No. 41, Minneapolis, Minn.—J. H. Eschman.

Local No. 43, Duluth, Minn.—E. A. Meier.

Local No. 44, Fort Wayne—Gart. Shober.

Local No. 52, Birmingham, Ala.—Frank Arrico.

Local No. 53, Evansville, Ind.—F. Elikofer.

Local No. 61, Bay City, Mich.—Frank J. Walton.

Local No. 66, Nashville, Tenn.—Austin Davis.

Local No. 77, East Liverpool, Ohio—E. O. Walter.

Local No. 84, Wheeling, W. Va.—F. J. Nelson, John Meister.

Local No. 86, Harrison, N. J.—Adison L. Day.

Wednesday, May 3.

A lively discussion as to whether or not Local No. 2, of Philadelphia, should be suspended from the National League of Musicians occupied Wednesday morning's session of the delegates of the league, who are in annual convention at the Eutaw House.

The report of the Executive Board charged President C. H. W. Ruhe with having failed to carry out the instructions of the board to suspend the Philadelphia local. President Ruhe stated that he deferred the suspension in the hope of finally retaining Local No. 2 in the League. The charge against the Philadelphians was preferred by Local No. 4, of Chicago, which accused them of refusing to acknowledge the "universal" membership certificate.

Delegate E. A. Drach, of Chicago, said: "Three members of Local No. 4, of Chicago, having secured engagements in Philadelphia presented their membership certificates, with the \$5 fees, as provided in the by-laws of the National League. They were informed that they could not join the Philadelphia local."

Said Delegate Jacob Beck, of Philadelphia: "The 'card universal' is believed in by the Philadelphia local. As I understand it the card is meant for distressed musicians, not men who sit in their homes in one city and by underbidding others secure positions in other cities. The three Chicagoans secured their places in Philadelphia by cutting rates. They did not apply for admission to the Philadelphia local until they had been there over six weeks, and several of our members had been disciplined for playing in company with them."

By a resolution offered by Delegate Owen Miller it was finally resolved that unless Local No. 2, of Philadelphia, sends an official communication under seal to the national body stating that it will recognize the universal membership certificate, Local No. 2 shall be suspended and can only be reinstated on payment of a fine of \$100.

At the afternoon session Delegate Alexander Bremer offered a resolution, which was adopted, that a committee of three be appointed to consult with the Musical Union of Baltimore for the purpose of bringing about unity between that union and Local No. 17, of Baltimore. Delegate George Nachman opposed the resolution. President Ruhe appointed Alexander Bremer, of New York; W. Wolsieffer, of Philadelphia, and Henry D. Beissenherz, of Indianapolis, as a committee to confer with the Musical Union.

The executive board advised that Local No. 1, of New York, should not send any members to play at the Peabody Institute concerts or other differences in Baltimore, except with members of Local No. 17 until the differences between Local No. 17, of Baltimore, and the Musical Union of Baltimore are adjusted.

Secretary Jacob Beck's annual report showed a decided growth in the League in the past year.

The action of the executive board in suspending Local No. 72, of Elgin, Ill., was sustained by the convention.

The executive committee offered a resolution, which was adopted, that the president levy such an additional per capita tax as he may deem necessary to meet the increased expenses of the League for the ensuing year.

It was reported by the executive board that the application of a local in Washington for membership was deferred at the request of George Nachman, executive of the second district. Mr. Nachman made this request in order to give opportunity to investigate what musicians of Washington expect to join the League.

At night the delegates visited Harris' Academy of Music, the Lyceum, Holliday Street and Kernan's Monumental Theatres. The following members of Local No. 17 acted as escorts and guides: Charles E. Wright, Jr., R. Madden, J. H. Wright, Paul Grossi, C. E. Wright, William Dickinson, Jr., George B. Charles,

Benjamin Oram, William Dickinson, H. Eben, William Fogle, C. A. Derlin, Lewis Pimes, Asker Fuller and R. W. Terry.

Thursday, May 3.

The discussion of the "Universal Membership Certificate" was continued at Thursday's session of the National League of Musicians at the Eutaw House.

Local No. 2, of Philadelphia, presented a resolution that any member on payment of \$5 should be allowed to transfer from his own local to another as an associate member for ninety days. At the expiration of the ninety days, according to the resolution, such an associate member was either to withdraw or pay the full initiation fee of the local to which he was transferred, and thus become entitled to the sick and death benefits of the local. The resolution was defeated.

A few minutes later Local No. 1, of New York, offered a resolution similar to the one proposed by Local No. 2, with the difference that in place of ninety days the words "three months" were inserted. This resolution was adopted.

Delegate W. Wolsieffer, of Philadelphia, presented a resolution to forward to President Cleveland, and Secretary of the Navy Herbert, a petition and protest against the Government allowing the Naval Academy Band, of Annapolis, to "interfere with the work justly belonging to the tax paying and civil musicians of Baltimore." The Naval Academy Band has secured the contract to furnish music at Deer Park. Delegate Owen Miller on this question, said: "The members of military and naval bands of this country receive their quarters, provisions, medical attendance and a bonus of \$13 a month, and when they have outside engagements they receive them by under bidding the citizen musician, who has his home to maintain and who has to demand living prices." The convention voted to forward the resolution.

Another resolution, which was adopted, provided that every applicant for membership in the League must be a citizen of the United States or exhibit his declaration of becoming a citizen.

A motion to change the name of the National League of Musicians to the International League was defeated.

President Ruhe appointed this committee to select the place of meeting for the next annual convention: "Harry Asmus, of Buffalo; J. Malone, of Rochester, and F. A. Elikofer, of Evansville, Ind."

The committee appointed to confer with the Musical Union of Baltimore to try to bring about a reconciliation between that organization and Local No. 17, of the National League, met a committee from the union in the afternoon. The union will consider the question to-day. Chairman Alexander Bremer, of the National League, expressed the opinion that a reconciliation would take place.

The delegates had a banquet at 11 o'clock at night in the dining hall of the Eutaw House. Mr. Charles A. Derlin was toastmaster. There were no set toasts, but nearly every delegate was called upon to speak. President C. H. William Ruhe spoke of the work of the National League. Ex-Mayor Robert C. Davidson was absent, but sent his response to the toast of "Music" to Toastmaster Derlin, who read it. Others who responded to toasts were: Owen Miller, George Drach, John Hunt, John W. Oram, Jason S. Dunham, W. Wolsieffer and Jacob Beck.

Friday, May 4.

The efforts of the National League of Musicians to bring about a reunion between Local 17, of Baltimore, and the Baltimore Musical Union have so far been unsuccessful.

The union met Friday and decided that it would under no circumstances join the League through Local 17. If it did become a member of the League it resolved to do so as the representative musical organization of Baltimore, and also resolved that it alone should judge what members of Local 17 should be entitled to join its ranks. The League convention will not again consider the question until official notification of the union's action is received.

At the business session of the League a resolution was adopted which provided that the musical sketch presented to the League by Charles Puerner should be copyrighted, published and printed. The sketch is not to be given for profit, being intended solely for the locals of the League in social sessions. A committee, consisting of John Hunt and Jacob Lander, was appointed to attend to the publication.

Mr. Frederick Gottlieb, on motion of Delegate John Hunt, of New York, was unanimously elected an honorary delegate to the convention. Delegates George Nachman, G. Eschman, of Minneapolis, and J. Bach, of Milwaukee, were appointed a committee to notify Mr. Gottlieb of the action of the convention.

Mr. Samuel Gompers, president of the American Federation of Labor, was present during the early part of the League's night session.

In the afternoon the League delegates and the members of Local 17, with their wives, sweethearts and friends, made an excursion on the ice boat Latrobe down the Patapsco and the Chesapeake. The Mayor and City Council had given the use of the Latrobe for the trip. Warner's Brass Band furnished music, and W. Paris Chambers played several cornet solos. Refreshments were served, and all on board enjoyed a social afternoon until 5:30 p. m., when the vessel again landed her passengers at Patterson's wharf. The committee in charge of the excursion consisted of Wm. H. Dickinson, H. Emmel, Louis Pimes, E. M. Hine, H. B. Schofield, Edward Schofield, Paul Grossi, A. Johnson, Frederick W. Heller, Charles A. Derlin, William Warner and William Pindell.

It is expected that the convention will adjourn to-night after the election of officers for the ensuing year.—Baltimore "Sun."

"A Basso Porto."—Spinelli's opera, "A Basso Porto," was produced for the first time with great success at Cologne. It is strong dramatically and musically, and is the greatest success in that city since "Falstaff." The chief rôle was taken by Mrs. Moran-Olden, and the composer, stage manager and all the artists were called out twenty times.

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ESTABLISHED JANUARY, 1880.

No. 739.

NEW YORK WEDNESDAY, MAY 9, 1894.

MELVILLE CLARK, ESQ., of the Story & Clark Organ Company, of Chicago and London, will leave for Europe early next month.

D. R. SELIM H. PEABODY, who was chief of the Department of Liberal Arts of the World's Columbian Exposition, is one of the incorporators of the World's Fair History Company, of Chicago, which was last week incorporated under the laws of Illinois, with a capital of \$100,000.

THOSE energetic London dealers, Messrs. Hirsch & Co., who have had a vast experience with American organs, are going to do an extensive trade with the Packard organ, manufactured by the Fort Wayne Organ Company, particularly as it is an instrument that can find a ready sale at all times.

NOTICE.

"The Musical Courier" will publish a large European Edition during the coming summer. Particulars will be given later.

THE manner in which the Dolge blue felt has been accepted by piano manufacturers as the representative high class hammer felt is one of the surprises of the trade. It has simply "caught on" beautifully, and its universal use is now an accomplished fact.

WORK on the new Bradbury baby grand is progressing satisfactorily, and the instrument will probably be finished next week, or the week after at the latest. All that was needed to complete the line of Mr. Freeborn G. Smith was a baby grand, and here it is coming along nicely.

SOHMER & CO. have filed a bill of findings with the General Term of the Court of Common Pleas appealing from the decision rendered by Judge Bischoff in the case of Sohmer v. Sommer. The firm announce their intention of pushing their case to the Court of Appeals if necessary. It is not now known when it will come to another trial.

NEW ideas are constantly manifesting themselves in the product of the Fort Wayne Organ Co.—the Packard organ. If it be merely an idle curiosity it would pay the dealer to look into the methods of construction of the Packard, and also observe how the latest styles are made. It certainly would pay one way or the other.

THE calcium light of publicity should be thrown upon the whole gang of stencil frauds making the trashy, rotten \$100 upright piano—a fraud upon the dealer and the public. We believe it is about time to expose their careers from the bottom, disclosing all their past exploits in society and before the courts, for every one of them is tainted and cannot enter a decent establishment without being carefully watched.

THE Vose piano is finding ready sales throughout all the sections where its representation is in the hands of active firms. Like all large producers, the Vose & Sons Piano Company is keeping a keen watch on the trade at large, and if there are any wide-awake dealers free from entangling alliances, the Vose people are studying them for future possibilities. That kind of study is essential to the success of the piano trade just at this time particularly.

IT is now universally admitted by the best minds in the piano and organ trade that the supply of first-class wholesale and retail salesmen is exceedingly short of the demand, and that it is difficult to find the right kind of men for such places. Every salesman who has shown ability and who has a good record is at present engaged, barring the mere transitions, and we know from personal observation at least a dozen excellent openings if the proper men could be found.

MR. WILLIAM STEINWAY has received notification of his appointment as a member of the Royal Academy of St. Cecilia of Rome, as the handsomely decorative diploma states, "in recognition of his benefaction in behalf of true musical art."

MR. DE VINE, the Buffalo dealer, should have more consideration for his future in business than to put his name on the box he is selling, called a piano. Down with the rotten stencil! Rintelman, of Chicago, should also stop it. These dealers are sure to be left in the race. By putting their names on these boxes they are ruining their future as merchants. Down with the rotten stencil! Customers are herewith notified that such boxes can be bought for \$100.

THE Jersey City warerooms of Mr. Otto Wissner will probably be opened on Thursday of this week. Mr. Wissner obtained possession of the premises, Nos. 80 and 82 Montgomery street, on May 1, and immediately turned them over to the decorators. A quick and thorough job was demanded and executed. The store will be opened without any fuss, and the force there will go ahead and sell pianos. The Wissner piano and the Foster piano will be sold in these warerooms.

A NEW YORK music trade editor, who is conducting a little trade paper at present, was arrested last week at the instance of a piano concern that claims to suffer from libels he has published. The matter is of no particular interest to the trade one way or the other, and we make this mere mention of it more for the purpose of expressing our regret at such stupid proceedings than even to record the fact. Of what possible consequence can the utterance of a paper be that has no subscribers, and of what consequence can a concern be that pays any attention to such a sheet? The whole proceedings are arrant nonsense, which we dismiss without further comment.

WE owe an apology to Mr. Harger, of Chicago. Unintentionally we alluded to the fact that he could testify that a paper with which he was at one time associated has less than 500 paid subscribers. We merely said he could do so, by which it might be inferred that he did so. But he never did. As far as we know, Mr. Harger has never made any allusions to the business affairs of that paper, and no one has ever made any effort to draw him out, for it is well known that he is a man of rectitude in character and morals, and a gentleman who could never forget himself so far as to abuse confidence reposed in him.

It is true that we have ascertained that the paper referred to has less than 500 subscribers, but this we learned after Mr. Harger had resigned and through circumstances of which he is ignorant to this day. When we therefore stated that he could testify to this fact we meant that if he wished to or was by force of law compelled to he could testify to the truth of the statement made by us and given out without his knowledge.

The trade should not be swindled by paying money to lazy trade editors, who without work or expense or any outlay worth mention publish little weekly trade sheets, out of which they make abnormal profits that enable them to live like fighting cocks. It is a swindle and should be stopped, and you bet it will be stopped.



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Valuable Improvements than all others.

The Best Selling High Grade Piano Made.

EASTERN FACTORY:

PAUL G. MEHLIN & SONS,
461, 463, 465, 467 West 40th St.,
NEW YORK.

WESTERN FACTORY:

MEHLIN PIANO CO.,
Cor. Main, Bank and Prince Sts.,
MINNEAPOLIS.

WEGMAN & CO., Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin.
The greatest invention of the age; any radical changes in the climate, heat or
dampness cannot affect the standing in tune of our instruments and therefore we chal-
lenge the world that ours will excel any other.

AUBURN, N. Y.



JACOB DOLL,

SUCCESSOR TO

Baus Piano Company.

OFFICE, FACTORY and WAREHOUSES:

Southern Boulevard, East 133d St. and Trinity Ave.,

NEW YORK.

MANUFACTURER OF GRAND AND UPRIGHT PIANOS.

FISHER AT FORT WAYNE.

An Analysis of the Situation.

THE receipt of a letter from one of the leading piano and organ firms at Fort Wayne, Ind., has induced us to give thorough attention to the situation in that town superinduced by the presence there of A. A. Fisher, a well-known Western piano man. The letter from the Fort Wayne firm requests us not to publish their name in connection with a discussion of the question, and this in itself is one of the weak points in the case. We find in looking through the Fort Wayne papers that the dealers there supplied anonymous communications to the papers, whereas Fisher always boldly signed his name. Only after they were compelled to did the dealers who signed the subsequent retractions append their names. Fisher at once gained public sympathy by displaying courage, and pointed to the weakness of the dealers who dared not come from behind the cover of anonymity for reasons which they may be able to explain. This was one of the fundamental errors made by them.

The First Shot.

The first indication that Fisher had entered Fort Wayne was the announcement in a paper of that city under date of March 18 signed by him to the effect that he would dispose of the consigned stock of H. B. Ewing. Ewing had rented a place and the owner had advanced the rental from \$75 to \$100. Fisher published the letter of the owner and continued by explaining that he would sell the goods at low rates preferring to leave in the place of standing a sudden raise. There was a large stock on hand, some 80 pianos, and he showed that it would cost over \$1,000 to pack and ship the goods and he announced his intention to get rid of it. He mentioned only his line of pianos—Kimball, Hallet & Davis (then still controlled by the Kimball Company), Hale, Clafin, Hinze, &c. He gave the prices at which he would sell, and they were low prices.

He mentioned no pianos except those he was handling. He did just what dozens of firms in Chicago and other cities have been doing and that is, he put low figures next to the names of the pianos, and he started in to dispose of the goods on his plan.

The Fisher Plan.

We have been opposed to the Fisher plan of selling pianos and organs. We do not agree with him in his methods. He is a disturber, and an element that produces strife when it appears in a community. But he sells pianos, and that is his business. He pays his bills and he has as much right to buy and sell pianos as the next man. If we were to apply to him now the same stern criticisms to which he was formerly treated we should, in justice to him, be compelled to apply them to many of the firms that are displeased with him in his Fort Wayne methods; but a closer analysis will show that he was not the aggressor on this occasion.

Mr. Fisher goes into a town and upsets the traditions of the trade by using the local papers extensively to advertise his goods. The publication of prices annoys the local dealer, but the local dealer must remember that it is not Mr. Fisher's fault that he (the dealer) is not as well prepared to meet that kind of competition as he should be. Why does not the local dealer meet Mr. Fisher on his own grounds? Why does he not go into the local papers as Fisher does it; why does he sulk and complain?

Meet him fairly and squarely. Fight him openly and boldly. Drive him out of the town, for he can never enjoy the confidence of the community in the beginning of the fight as the home dealer, if he has a reputation, enjoys it. Naturally by attacking him anonymously, by traducing him, the local dealer arouses sympathy for Fisher and that is all he wants.

He gets an enormous amount of free advertising and this alone discloses the superiority of his methods over those of men who rush under cover and who indicate that they are afraid to back up their assertions.

The Next Shot.

It took just one week before Fort Wayne houses summoned sufficient backbone to reply to the spirited article Fisher had inserted; and how did they reply? By inserting a column and a half article in the Fort Wayne "Morning Journal" of March 25, entitled "An Exposure," and signed "The Fort Wayne Music Dealers."

This article stated that the public had been "gulled;" that the sale was "a fake;" that it was "an old gag;" that the guarantee was "bosh;" that the instruments were "inferior;" that the pianos "will be found warped, the glue cracked off, the action fallen to pieces, the case split down the back, the strings snap into a jumble;" that people would not take the pianos as a gift; and all this was not signed by any dealer, but was an anonymous communication signed "The Fort Wayne Music Dealers." And let us say it right here, for the benefit of some of the houses there, that they have since repudiated any connection with this article.

That was the kind of vituperation Fisher was waiting for; it suited him exactly. He could point out that in the first place the writers were sneaks and cowards, who were afraid to sign their names; and the contemptible and vulgar language used certainly condemned itself. The one dealer who would have appeared in public print on the next morning and denounced this article over his name would have taken all the wind out of Fisher's "sales" and had it for himself; but there was no one big enough for the occasion, and the full benefit of the unworthy and ordinary attack fell to Fisher.

Fisher Drives Them.

Fisher was quick to take advantage of the circumstance, and compelled the following apologies to be published. If anything more were necessary to show that the Fort Wayne trade was not able to cope with Fisher, and therefore deserved defeat, the following two cards will prove it. They appeared March 28 and 29:

A CARD.

In reference to an article appearing in the Fort Wayne "Journal" of March 25, and the Monday morning "Times" of March 26, derogatory to the character of Mr. A. A. Fisher and the Kimball piano, signed "Fort Wayne Music Dealers," we, being one of said dealers, wish in justice to Mr. Fisher and his instruments to here state that while we had hand in and contributed to that article, we had not at that time seen Mr. Fisher's pianos and did not know whether they were new or not, and relied upon the statement of another dealer, who said they were second handed. We have since examined the Kimball and other pianos handled at the Arcade and find that such were not the facts, and that the pianos being sold by Mr. Fisher are new and fresh goods, well finished, and are all, so far as we have seen, double veneered cases, and that the article in question did both the instruments and Mr. Fisher great injustice, and as we wish to be fair with everyone, even our competitors in trade, we make this statement, in view of righting any wrongs that may have been done.

JACOBS & CONKLIN.

A CARD.

I have received the following from the Kyle Music Co., and am glad to know that there is one music firm in this city with honor and manhood enough left to come out and acknowledge their mistake and the injustice done. I hereby extend them the hand of fellowship, and wouldn't sell to a customer of theirs if I could.

A. A. FISHER.

To the Public:

We desire to be righted in the opinion of the public in regard to an article which appeared in the Sunday morning "Journal," entitled "An Exposure," against Mr. A. A. Fisher, the general agent of the Kimball Piano Company. We read a part of the article before it was printed, but there was much more added afterward which we did not see. As it was, we went into the combination reluctantly, and was against anything of the sort from the first, as we knew it would only be a good advertisement for the Kimball Company. There were many things in the article which were not true, and we wish to say that we had no malicious intentions and hereby disclaim all connection with the affair, as we have plenty to do to attend to our own business.

THE KYLE MUSIC CO.,

82 Calhoun Street.

Certainly it was an advertisement for Fisher, and what kind of an advertisement? It made some of the very signers of the libelous attack on Fisher become indorser of the pianos he was selling. On top of this all, Fisher compelled the Fort Wayne paper to retract as it did in the following language:

THE MUSIC MEN'S MUDDLE.

In a paid article in Sunday's issue, signed by the Fort Wayne music dealers, "The Journal" was made to appear responsible for the statements contained therein. We wish to disclaim any such responsibility. The article came to us just before going to press, and the fact that in one sentence the writer made us responsible for the entire article was overlooked by our proof reader. The article was a paid advertisement, and we know absolutely nothing of the truth or falsity of the charges and counter charges which are being made by the local piano dealers of Fort Wayne against the agents of the Kimball Company located in the Arcade.

Here then was cumulative, authoritative admission that all the charges published against Fisher in re-

sponse to his business like announcement, were false. Fisher himself published a reply in which he announced that he had sold 51 pianos during the week preceding; that the names could be given, and he actually printed those of eleven of the most prominent buyers. As the dealers in Fort Wayne had applied to those who would purchase pianos of Fisher the elegant phrase of "rankest kind of suckers," Fisher utilized the expression by designating ex-Congressmen, railroad men, physicians, divines and merchants who had bought from him, and whose names he published as among the "rankest kind of suckers" according to the Fort Wayne dealers, and thus threw the onus on the dealers.

Pursued by Fisher.

But Fisher was not content with his advantage thus far gained. He wanted more apologies and he may yet secure them. Further anonymous attacks followed him published in a small New York music trade paper, the parties knowing very well that a responsible paper would not publish any matter of that kind unless there was accompanying it a guarantee of good faith.

When Fisher found himself again attacked in the dark, instead of suppressing the article he actually published it, together with a comment of his own, of course signed by him, as he always signs his article and makes himself responsible for his utterances. In his comments Fisher finally publishes the names of the firms and the names of the pianos they sell and the wholesale prices.

In view of the fact that the cheap music trade press is engaged in classifying the lowest grade pianos among high-grade pianos, Fisher's move in publishing names and wholesale prices was inevitable if he wanted to win his fight. If music trade papers call a piano like the Bush & Gerts, for instance, high grade and first class, what is there left for a piano man but to follow suit by giving the actual wholesale prices of goods to show that there is an actual difference in prices, and that dealers are making abnormal profits on certain instruments driven into fictitious positions by the cheap music trade press.

Fisher can do just what Bush & Gerts do and what the Everett Piano Co. does. He can classify. If they use circulars and the music trade press he can write articles and use the daily press. It is merely one additional step, and in giving prices he follows the course laid down by Chicago, Philadelphia and Brooklyn piano houses, who also publish the prices of pianos not represented by them.

There is no reason, there is no common sense, in making Fisher the victim of what has become a custom in the trade. He is merely following out in an accented form the development of new methods. He is adapting himself more readily than others are to new conditions. He is a shining example of what is to be expected. He has brains and is anticipating his slow followers. He is taking advantage of them when they make errors in judgment and movement. He is a winner in the struggle for existence, and in the natural selection he is bound to be a winner because he has more brains.

Showing Up Stencils.

On April 19 Fisher published another article exposing the stencil Camp & Co. piano; the stencil "Benford" piano sold by Bradford at Milwaukee; the stencil "Hall & Son" piano sold at St. Paul and other stencils. Is that not proper? Anything wrong in that proceeding? Is it not a good thing to have the public instructed in the humbug of the stencil? Has not the legitimate piano trade utilized THE MUSICAL COURIER for years past in bringing about the same kind of exposures all over this country? Is it not proper that the stencil should be eradicated? Is it not wrong to sell stencil pianos at \$425 as Fisher says? Fisher advertises the Hale at \$137.50 and

Piano Dealers!

You will save many \$10.00 bills from your expense account if the action in Pianos you are handling have the R. & E. Patent Spring Washer. All parts of the Action are held firmly in place and the effect produced by changes in temperature—dry and damp—are counteracted by this Spring Washer. Send for circular and illustration.

ROTH & ENGELHARDT,

Piano Action Makers,

114 5th AVE., NEW YORK.

Mr. F. Engelhardt was foreman of Steinway & Sons' Action Department for many years.

shows that the same make of pianos has been sold under various fancy stencil names at from \$300 to \$400. Is that not good for legitimate trade? Is not that the very thing that manufacturers of legitimate goods, who do not sell sufficient wares because of the obnoxious stencil, should welcome?

The Counter Attack.

The defense virtually closed with the stencil exposed, and on the next day, April 20, Fisher opened his counter attack with the following:

NOTICE.

FORT WAYNE, Ind., April 20, 1894.

GENTLEMEN—In self defense against the libelous article published in the Fort Wayne "Journal" of March 23, derogatory to the character of myself, house and pianos being handled here, and signed "Fort Wayne Music Dealers," you being one of the combination of dealers and active participants in producing and publishing that libel, I have, in justification of my position in this matter, and as my only recourse and self defense against such unjust, unprincipled and previously unheard of attack against a competitor in trade, purchased, and now have in stock, samples each of the different makes of pianos represented by you in this city, and I will give you and your co-offenders just twenty-four hours to get your heads together and retract the libel you got your heads together and concocted, and at the end of which time, if such retraction is not as publicly expressed as the libel was publicly disseminated, then these goods are for sale, and as near their cash cost to me as were the instruments of my own then being sold, that the public who buy may judge therefrom whether they were being fairly treated by me or systematically fleeced by you.

I have resigned my position with the Kimball Company for the sole purpose of being free to act in this matter, and buy and sell any pianos you now handle or may handle hereafter, and shall continue to do so till you are thoroughly convinced that you libeled the wrong man.

In justice, however, to those manufacturers whose pianos unfortunately you represent, and who would be far from countenancing the unfair methods you have espoused in this case, and who would suffer more or less by an exposure of their prices here, and for this reason only, I feel it my duty to here state that if proper retraction is made within the time specified the publishing of prices may be spared, and these instruments, such as handled by you, may be transferred on payment of their cash cost to me. But justice must be done without equivocation, and done quickly, as no such libelous charges against me or my instruments, either now or hereafter, shall pass unpunished, let the blame fall where it may. A. A. FISHER.

A copy of this notice was served on each of the Fort Wayne houses except those that had already apologized, and it was true that Fisher had purchased new pianos of the different makers represented in that city whom he had determined to humiliate.

How Did He Get Them?

How could Fisher get new pianos of the various makes he had in stock and subsequently advertised? How could new goods get into territory supposed to be controlled by the regular agents? Some of the goods came directly from the factories, as the dealers claim and as they now complain of. Is there, after all, no protection for dealers? Can anyone like this Fisher, or any itinerant piano man get any make of piano new or as good as ever for practical purposes, no matter when or where?

Does not this one example prove that there is no protection after all, for it must be admitted that if Fisher could get a half dozen new pianos of various represented makes into his warerooms in Fort Wayne, he could do the same thing with other makes in Fort Dodge or Fort Smith or Fort Worth, or any other fort?

The pianos he advertised as a result of his threat (which was not obeyed) were new pianos and the dealers affected knew and admitted it. How did they get there? He bought them and some were bought for him. How? In a dozen different ways. But he got them. It was a *fait accompli*; it proved that the thing could be done, and when Fisher proved this, no matter how he did it he proved that territorial protection is an iridescent dream—phantasmagoria, if you like. If he did it now he can do it again and others can do it. But what are the manufacturers and dealers going to do about it? Are they finally coming to the conclusion that this territorial protection is a two-edged sword nowadays? Are they going to work to stop a superannuated system that limits production? Or are they going to do nothing about it? Are factories that can produce and dispose of 2,000 pianos a year going to continue to produce and dispose of 1,000 pianos a year because of this obsolete custom called territorial protection—a custom that works satisfactorily one way only?

The manufacturers should really recognize the valuable service Fisher has done them, inadvertently although it was. He has placed them under obligations and so he has also placed the dealers under obligations if they know how to learn lessons.

Lessons to be Learned.

On April 29 Fisher carried his threat into practical operation by publishing prices of pianos he had in

stock. The pianos were one or two each of a half dozen makes sold by Fort Wayne dealers who had refused to retract their remarks against him, although he had given them time to do so.

This will kill the retail piano business in Fort Wayne, some say; but it will do no such thing; the very opposite will probably take place. Certain pianos will be damaged, and the dealer with intelligence will get substitutes, for he will find that he has learned that pianos can be sold in Fort Wayne, although he had given up the idea. For certainly it must be a lesson to every man of ordinary intelligence that if a stranger can come into a town like Fort Wayne and sell goods in quantities to the best citizens, a citizen, himself in the piano business, should be able to do the same. If dealers are not prepared to learn this lesson then Fisher has the greatest opportunity any man now has to make a fortune in the retail piano business of the Union.

If nothing is gained from so prolific an experience as this at Fort Wayne; if it has not been conclusively shown that abuse and vituperation and vulgarity will not be accepted by the American people as argument or as evidence; if it has not been proven that aggressive advertising pays in Fort Wayne and hence anywhere; if it has not been shown that there are many sleepy piano men that need an awakening; if it has not been shown that pianos can be sold without a local reputation; if it has not been shown that there is always an opening for brains—if all these lessons are useless, then men of the Fisher type are sure to conduct the retail piano trade of the future, for in every community constituted like that of Fort Wayne Fisher can do what he has just done if he is not treated to some high-toned, intellectual doses of scientific advertising and competition.

He will force through the retraction he wants and which is due to him, or he will drive those to the wall who owe it to him. They had no business, no moral right to attack him; he did not attack them. In every case that the future will bring forth Fisher will win if he is attacked. Remember this! We are taking from him his capital in trade and giving it to you dealers. If you do not accept it it will necessarily belong to him; if you do you will have learned how the new piano business is to be conducted. The old method is dead.

THE MONUMENTAL INSULT.

MR. HARGER, of the Chicago "Musical Times," in the last number of his paper calls attention to the fact that Chicago trade papers have been unceasingly abusing the senior editor of this paper for a long time past, and that it is but natural that a few good blows should be struck in self defense.

There is no necessity for this on the part of THE MUSICAL COURIER, for one reason which is sufficient. The two trade papers in Chicago to which we refer in this case have no circulation to justify any serious attention to what they say as far as the senior editor of this paper is concerned. The same thing applies to the little trade papers in New York city which are read by the same people that read the Chicago trade papers. The total business of these papers is so diminutive, and the number of papers they publish

weekly is so small, that whatever they say regarding this institution is of no consequence.

But there is a much more important consideration involved than a mere personal matter. In constantly abusing and denouncing the senior editor of THE MUSICAL COURIER; in proclaiming that a great musical paper has been established and built up in the United States through blackmailing methods; in endeavoring to create an impression that the greatest firms in the music trade can be coerced by one man to pay large sums of money annually as a tribute to blackmail; to admit on every occasion that the small and insignificant papers remain so because they are honest, while this paper has grown in inverse ratio, and that the small ones are honest while the great paper, THE MUSICAL COURIER, is a representative of dishonesty, made so through the collusion between its senior editor and all great firms in the music trade—to stand upon such a platform as this is equivalent to the announcement to the world of music that the whole music trade of the Union is corrupt. The attitude of all the papers that are abusing our Mr. Blumenberg constitutes a monumental insult to the music trade of the United States.

It is hardly possible to conceive of a more stupid policy than the one pursued by these music trade papers, and it is unavoidable that a reaction must set in that will necessarily compel these slanderers to cease abusing the whole music trade of the United States over the shoulders of our Mr. Blumenberg. Blackmailing is an impossibility as far as the music trade is concerned, and the best evidence of that is found in the refusal of the trade to give more than a mere patronizing support to the little and incompetent sheets that are published. If any of these papers were great papers like THE MUSICAL COURIER they would get as much business and have as great a circulation as we have, and they would then discover that there is no necessity to conduct a musical journal on the strength of personal abuse and vituperation. If it happens that this paper does not agree with the small sheets regarding the merits of pianos and organs, there is no reason whatever to accuse us of unworthy motives, because we refuse to accept the judgment of editors who are notoriously known to be absolutely ignorant on the subject of musical instruments, and whose financial condition is such that they can be induced to call even the cheapest piano first-class instruments. In view of what they say of us, would it be too harsh to accuse them of blackmailing the high grade instruments by proclaiming that the trashy goods are first class?

No! It is a poor policy that is constantly dictating these infamous articles abusing our senior editor and the paper. For the only logical conclusion that can be arrived at in reasoning out the statements published in these small trade papers is that the whole music trade of the United States is corrupt and is susceptible of blackmail. We verily believe that the large houses will stop this thing, for it is the greatest insult that has been heaped upon any trade in the United States.

—Mr. C. C. Colby, of the Colby Piano Company, of Erie, completed last week arrangements whereby A. D. Coe, of Cleveland, will have the agency of the Colby piano for Northern Ohio. Mr. W. S. Firestone, who has controlled this territory for the past two years, has joined Mr. Coe.

The Wonderful WEBER Tone

IS FOUND ONLY IN THE



PIANOS.

WAREROOMS: Fifth Avenue and 16th Street, NEW YORK.

PHASES OF CHARACTER.

IT is a very difficult matter to get from the average piano manufacturer an admission that the instruments of his competitors are endowed with the merit that the goods themselves call for. It appears that most of these gentlemen are afflicted with deafness to the tone of pianos made by others, and that their sense of touch has lost its subtlety when they begin to finger the instruments of their competitors.

This jealousy extends to such extremes that those makers who all their lifetime have been engaged in solving the problem of making pianos at the lowest possible cost will hardly admit that even the best grade of goods cost any more than their own; and to prove their premise, as they assume it, they will candidly ask you to compare their less costly instruments with some of the finest goods in the market, to prove to you, though you may be an expert, that there really is no difference in the grades for you to distinguish.

"Why its only in the name that there is a difference," said one of them to us the other day, and he was a very sensible and substantial business man. This gentleman makes a piano that is sold in the market at wholesale for \$150 on an average, and for the price it is a good instrument. He compared this upright with one of the renowned old pianos that sells for just twice that price at wholesale, and said that the difference only existed in the name, and that if the name of the old maker was on his piano his piano would be just as good, and that he could not see any difference between the two, and that he did not believe that anybody else could.

The man was conscientious about it; but he was one of our modern piano manufacturers who has made a great deal of money in the business, and he knows as little about the grade, tone and touch as the average music trade editor knows. He has been monkeying with pianos since he has been making them and tone is still as much of a mystery to him as the Spanish language is to a cow, and yet this piano manufacturer is a genuine representative of a class that now exists and has the injudicious effrontery to tell people who have made a study of piano construction and tone that his piano is just as good as one of the great makers whose names are famous, and famous for the very best of reasons.

We should suppose that there are at the present time at least half of the manufacturers of pianos who are dependent entirely upon their foremen or superintendents in the matter of construction and tone, and there are many of them who are intelligent and who, unlike the one we have just referred to, would never make such odious comparisons as he or his type make.

Another kind of manufacturer is the one who knows all about piano construction and who also believes that his cheap or medium grade piano possesses a really noble quality of refined musical tone, and that the register of the instrument is unbroken and pure. If you will take him to see a piano made by a house that has much less capital than his possesses he will sneer at the instrument, no matter how good it may be or how much better than his own, if for no other reason than that the little man has no capital, and hence cannot of course make as good a piano as his large concern can. He is as deaf as an adder when the tone of a new piano of a new make is investigated by him and he will scout the idea that it could possibly be as good as the tone of his own. He is a nice man generally, but he gets very angry with you if you are a music trade editor and if you don't say that his piano is just as good as the Weber or the Chickering or the Steinway. Of course he thinks it is better than any of these—and he may be right as far as his thinking goes, and he probably is right, for his piano represents the best he can do, and he does not believe that anybody can do better.

Then there is a class of manufacturers identified with the fine grades of pianos only, and they belong to a mutual admiration association, in which the most predominant feature also is the quality of deafness as applied to the tone of pianos that do not bear their own names or the names of the houses they are identified with. These gentlemen are afflicted with a hereditary disease—a disease that is in the family—something like St. Vitus' dance or red hair, and they tell you that unless you belong to a certain family you cannot make a fine piano. This class inhabits France, Germany, England and the United States, and there are two or three families in each country, and some of these families are making pianos, that are pretty rotten, considering the prices

they ask for them, and yet they will maintain that the piano is a family question, and that unless the family is by heredity a piano family, it is a very dubious thing whether it can ever make a decent piano.

They fail to recognize that their position, if permitted to hold sway, would be equivalent to the admission that democracy is a failure, and that by a certain law or design of nature certain branches only of the human race are fitted to make high grade pianos and the rest of mankind is not in it.

These varieties are interesting to study, and they give an observer considerable pleasure in the analysis of motives that underlie the actions that move the piano trade.

THE WEBER IN CHICAGO.

THOSE dealers throughout the great West who must, by force of the centripetal power of Chicago, do their trade in that centre are more than ever interested in the attitude of the Manufacturers Piano Company, and the manner in which it is handling among its four instruments its leader—the Weber piano.

The handling of the leading instrument is indicative of the tone of the house, and tells the trade what it may expect in its transactions. By general consent it is admitted that the Manufacturers Piano Company has been conducting its business in a most dignified and most elevated character, refusing, no matter how great the temptation may have been, to descend into the arena of the commonplace in order to do trade. The company has always understood and appreciated that its name is identified with one of America's noble pianos, and that the ultimate results cannot be satisfactory unless that name is protected by methods that are above reproach.

The Weber piano in consequence stands unsullied in the city of Chicago, its position being stronger than ever before. If we add to these features the fact that at the present time the Weber house is producing pianos of the very highest type, we can very readily understand what its future means to the Western dealer who is transacting his business with the Manufacturers Piano Company.

THE WINDSOR STENCIL.

SCRANTON, Pa., April 28, 1894.

Editors *The Musical Courier*:

I am having a great deal of bother with my country trade with the "Windsor" organ and piano sold by Montgomery, Ward & Co., Chicago. They have flooded the country with catalogues of a piano worth \$450 for \$150 to \$210. Will you be kind enough to write me where they buy their pianos and organs, who makes them, etc., and what they are worth at wholesale, &c. You will greatly oblige. I send stamps.

Yours, &c.,

C. M. CONGER,

Piano and Organ House.

WE have just examined the Windsor piano at the warehouse of Montgomery, Ward & Co., Chicago, knowing of course that this firm is not a piano manufacturing house and that there is no such piano factory as "Windsor." We were aware of the fact that the Windsor is a stencil piano. Upon examination we found the two specimens on hand to be low grade stencil instruments that sell for about \$100 a piece at the factory.

Every dealer coming in competition with such goods should advise prospective purchasers to address *THE MUSICAL COURIER* on the subject and the proper advice will be forthcoming. People should become better acquainted with the fact that stencil pianos are not legitimate articles. The manufacturers of the Windsor piano and the Windsor organ are probably ashamed to put their own names on them. Send us Montgomery, Ward & Co.'s circular. We should like to see whether they claim to be the manufacturers of such stuff.

—With the rapid increase of piano manufacturing in Canada during the past few years there has also been a gradual development of supply houses. One of these is that of A. E. Coates, Toronto, Ont., which makes a specialty of manufacturing strings for pianos, auto-harps, &c., and does the largest business in that line in Canada, its trade extending virtually over the whole Dominion. The business has been established some five years and, we understand, materially increases its output annually. The factory is fitted up with modern appliances, everything being run by electric power, while quite a large number of hands is employed. Personally Mr. Coates is very popular in the trade and in musical circles. He is a skillful musician, playing both the piano and clarinet, and has for some years been solo clarinet of the Queen's Own Rifles' Band, the most important military band in Toronto.

THE first annual dinner of the Piano and Music Trade Association, of Washington, D. C., which was to have taken place on the 10th inst., has been indefinitely postponed out of respect to the president, Mr. E. F. Droop, whose father-in-law has just died.

THE Clinton, Ia., "Herald" is responsible for the statement that a piano factory now located in New York city is to be removed to that town. Naturally there is no truth in the statement, and we merely mention it here as an instance of the reports of this nature which are constantly appearing in the rural press.

MR. A. M. WRIGHT, of the Manufacturers Piano Company, Chicago, traveling in the West, has reached San Francisco. In a letter to Mr. Wheelock, of New York, Mr. Wright expresses his satisfaction in finding the Weber interests in such good agents' hands. Not only are the Weber agents all first-class men, but those same gentlemen are firm believers in the Weber piano and push it heavily.

Staib Piano Action Company.

ON June 1 ground will be broken for the new Staib action factory, 139d street and Southern boulevard. Additions have been made to the original plans and the factory will be nearly one-third larger than it was at first expected.

The Staib actions have increased in popularity during the past year. The piano manufacturers who are using them are more thoroughly wedded to this make and appreciate the uniformly good qualities of workmanship they possess.

A. Wolff.

A. WOLFF, of 194 Broadway, has received the general agency for the Regina music boxes.

Mr. Wolff is well known in the trade as a dealer in Swiss music boxes, and in acquiring the agency for the Regina has greatly extended his business possibilities.

The Regina is destined to become an exceedingly popular instrument for both the parlor and concert.

The facility and quickness with which the tunes can be changed, and the thousands of airs both popular and classic which are already prepared for use in the instrument, place it among the most desirable of mechanical musical instruments.

In Town.

AMONG the dealers who have been in the city this week and have called at the office of *THE MUSICAL COURIER* were the following:

E. N. Kimball, of the Hallet & Davis Piano Company, Boston, Mass.
J. N. Merrill, of the Merrill Piano Company, Boston, Mass.
S. A. Gould, of the Estey Piano Company, Boston, Mass.
Max Meyer, of Max Meyer & Brother, Omaha, Neb.
J. R. Mason, of the Sterling Company, Derby, Conn.
J. White, of Wilcox & White, Meriden, Conn.
C. G. Cheney, of Comstock, Cheney & Co., Ivoryton, Conn.
J. N. Burtis, Asbury Park, N. J.
E. M. Collier, Tecumseh, Mich.
H. C. Winne, Cooperstown, N. Y.

Trade Notes.

—Steers & Turner, organ manufacturers, of Springfield, Mass., are offering their creditors 50 per cent. in compromise settlement.

—P. A. Porter, formerly a salesman in the employ of G. B. Shearer, of Oneonta, N. Y., has opened a store for himself in Sidney, N. Y.

—Major Howes, of the Hallet & Davis Piano Company, Boston, was in Scranton, Pa., on Monday last and will probably reach Boston by Saturday next.

—Mr. Howard C. Winne has opened a store at Cooperstown, N. Y. He will handle the Newman Brothers organ, but has not as yet decided on his piano line.

—Mr. E. M. Collier, Tecumseh, Mich., who is handling the Story & Clark and United States organs, has added the Muehlfeld piano, displacing the Bush & Gerts.

—Negotiations have been opened for an amalgamation of the several piano makers' unions and lodges. The International Furniture Workers' Union has proposed that the piano makers join their union.—"World."

—The trial of Daniel F. Beatty at Windsor, Vt., notice of which has been given in these columns, was down to occur on Monday last. It was too late for particulars in this paper, but a full account will be given in the issue of May 16.

—Frank Scribner, formerly of Stratton & Scribner, is at present in Germany, where he is arranging to represent certain manufacturing firms of small musical instruments in this country.

Mr. Scribner expects to return to this country about June 1, and will start on the road among his old customers.

His address will be care A. E. Benary, 62 White street, this city.

—The V. R. Andrus Musical Company filed articles of incorporation yesterday, with \$25,000 capital stock, divided into 250 shares. The stock is held by the following incorporators: V. R. Andrus, 180 shares; Edmund V. Church, 56 shares; Laura E. Andrus, Benjamin H. Chapman, Frank A. Lee, W. H. Mosley and James Pickens, one share each. The new company will do a general music business in Kansas City.—Kansas City "Journal."

DECKER BROTHERS' pianos will now be handled in Boston by the Estey Organ Company as their leaders in the piano line. It is only natural that the Decker piano should go with the Estey's at Boston, as it is associated with that firm at other points. The Ludwig piano is also handled by the Estey Organ Company.

WE acknowledge with thanks the receipt of a catalogue of stools, scarfs, piano lamps, &c., manufactured by Tonk & Co., which is by all odds the most attractive and comprehensive book of its kind that has ever come under our observation. It will receive more extended notice in these columns in a subsequent issue.

MR. HUGO SOHMER, of Sohmer & Co., is on his way to the Pacific Coast, where he will visit the Midwinter Fair, spending several weeks on pleasure and business. Mr. Sohmer is one of those individuals who give close application to business and consequently earn a good vacation. It is not known when Mr. Sohmer will return.

A PIANO that is attracting considerable attention in New York at present is the Merrill, of Boston. It is on sale in the warerooms of Wm. A. Pond & Co., 25 Union square, and the many musicians and musical people who go there for their sheet music are becoming acquainted with the Merrill and are outspoken in their praise of its appearance and tone.

A RUMOR is current that a change has taken place in the management of the Bell Organ and Piano Company, of Guelph, Can. A. W. Alexander tendered his resignation on his arrival in London, England, some weeks ago. Up to the present his resignation has not been accepted. Mr. Foster, one of the English directors, is in Guelph.

THE purchase of the Anderson Piano Company by the Century Piano Company, of Minneapolis, has at last been completed, and the entire plant will be moved from Rockford to Minneapolis as quickly as possible. This will give that enterprising town two piano factories of considerable importance, and the effect they will have upon each other and upon the piano trade of the Northwest will be watched with interest.

THE last few days of perfect weather have had an effect on the retail trade which has been felt in almost every wareroom in town. The number of pianos sent in for storage at the time of the regular May moving this year was unusually large, and there are already indications of an exceptionally large renting business for the summer, many parties preferring to pay small monthly sums in rent, and to put off the purchase of a piano until fall.

Some Interesting Correspondence

HOUSE OF REPRESENTATIVES, UNITED STATES,
WASHINGTON, D. C., March 7, 1894.

Hardman, Peck & Co., 633 West Forty-eighth street, New York City:
GENTLEMEN—Herewith I inclose for your information the schedule or schedules of the Wilson tariff bill as passed by the House of Representatives on February 5, 1894.

Will you please inform me fully how this tariff will affect your business in the event of its complete enactment? I should like you to state in your letter to me how many persons you employ in your establishment and the various rates of wages at which they are employed. Please inform me also what the rates are at which such operatives are employed in European establishments competing in our market with the product of your factory. It will be a favor to me, and I hope to yourself and your employes, if you will attend to this matter at your very earliest convenience.

Faithfully yours,

LEMUEL E. QUIGG.

APRIL 27, 1894.

Hon. Lemuel E. Quigg, House of Representatives, Washington, D. C.:
DEAR SIR—Will you kindly pardon the tardiness of our reply to your letter asking how the Wilson bill would affect our business in case it became a law.

It is a difficult matter to answer this question with reference to our own output, for pianos are sold, in many cases, on their reputation, and some buyers will only purchase of certain makers. How large a proportion of our customers is represented by this class we are not prepared to say, and, therefore, how far a radical alteration in the conditions of competition brought about by the importation of foreign pianos would affect our individual business or that of other well-known houses, we do not know; but, allowing for inexactness of statement on this account, we can safely say that, should the present duty on pianos, 35 per cent. ad valorem, be reduced to 20 per cent., as is proposed in sections 8 and 4 of the Wilson act, it would cause great disturbance in the trade, reduce the production of many factories, and inevitably cause such cutting in wages as would enable the American manufacturer to compete with the foreign maker.

Notwithstanding the prejudices existing against pianos made abroad, on account of the general lack of confidence in their durability in our climate, we feel sure that were opportunity given the

foreign maker to enter into competition with the American manufacturer by means of a reduction in the tariff, great injury would be done to the industry and large reductions in wages would follow. Here is where the real hardship would come, namely, in the reductions in wages to skilled artisans. As nearly as can be ascertained, about two-thirds of the cost of producing the average piano in this country is in labor, and, consequently, most of the reduction necessarily must be made in wages.

Without going into the details of the various departments in the piano factory and comparing the wages with those paid in Europe, we might say that the men employed in American piano manufacturing, on the average, receive nearly three times the amount for a day's work that is paid abroad for the same class of skilled labor. Notwithstanding this fact, owing to the perfection of American machinery, the subdivision of labor and the enormous extent of the business in this country, the piano on the other side is produced on the average at only about 33 per cent. less than it is in America. The American piano of the same class of workmanship is a better and more uniform instrument than that made in Europe, but the greater cost of 50 per cent. over the foreign article necessitates a duty of at least 35 per cent. upon foreign pianos. The imposition of a less duty than 25 per cent., we think, would result in the importation of large numbers of the cheaper grades of foreign instruments. The unfortunate results would mainly centre in the great reduction in wages to all classes of men employed in the industry, particularly those in establishments where the cheaper grades of pianos are made.

In 1892 Germany made about 70,000 pianos, of which number about 40,000 were exported; France, about 40,000, of which 20,000 were exported; England, about 50,000, of which 20,000 were exported; while in America we manufactured nearly 100,000 pianos, almost every one of which was purchased in this country. It is a well-known fact that there is practically no profit in that department of their business. This of course shows that without a sufficient duty American manufacturers would be forced to compete with the foreigner on even more disadvantageous terms than are offered by competition in Europe. The rapid growth of the American industry and the increase in the number of firms, together with the wonderful appliances in American machinery, aided by the general stagnation in business, has resulted in a bitterness in competition and a consequent reduction in prices, almost obliterating profit to the manufacturer.

The cost of the materials in a piano, now representing about 33 per cent. of the total cost of production in the United States, can hardly be brought down any lower than at present, consequently the entire reduction which the American piano manufacturer would be obliged to make to compete with the foreign article would come out of the wages of the artisans. Even with a duty of 20 per cent., as provided by the Wilson bill, this reduction would be very heavy and would undoubtedly drive many men now engaged in piano making into other fields of labor.

We have written the foregoing more as a general argument than as an exact exposition of figures, as the main points are apparent to every piano manufacturer, and will of course be perfectly clear to you.

Thanking you for your interest in behalf of our industry, and wishing you success in maintaining at least the present rate of duty on pianos,

We are, dear sir, yours very truly,

HARDMAN, PECK & CO.

W. D. D.

HOUSE OF REPRESENTATIVES, UNITED STATES,
WASHINGTON, D. C., April 29, 1894.

Hardman, Peck & Co., Fifth avenue and Nineteenth street, New York City:

GENTLEMEN—Replying to your letter of April 27, I shall be very glad to have you publish the correspondence between us concerning the effect of the proposed tariff legislation upon the manufacture and sale of pianos in this country. Faithfully yours,

LEMUEL E. QUIGG.

Your letter is an admirable one and precisely what I need.

Chicago Ads.

IN advertising "Continuation of Our Removal Sale" Lyon & Healy, of Chicago, say this: "Every piano in this stock has been plainly marked with a Red Tag." As this paper has already stated, there is manifest in Chicago a spirit of unrest produced by the aggressive advertising of Lyon & Healy, and as an evidence that it has finally come to the surface the following advertisements are proof positive.

This is the advertisement of Steger & Co. in last Sunday's papers:

YOU MAY WANT TO BUY A PIANO AT A removal sale; you may want to buy a piano at a fire sale; you may want to buy a piano at an auction sale; you may want to buy a piano at a humbug sale. No such pianos for sale at our place, but we have the following stock and many others for sale, each piano with a "red tag," but no charge for the red tag:

And the Pease Piano Co. issues this card showing another side of the situation:

POPULAR PEASE PIANOS.

NEARLY 60,000 SOLD!

No better testimonials needed.

ONE PROFIT ONLY.

BUYING DIRECT FROM THE MANUFACTURER

Means more to you than "Removal Slaughter" sales and saves money for the intelligent buyer.

CAREFUL INVESTIGATION

will convince you that we do not indulge in misrepresentation or decry the merits of our competitors' goods in order to sell our own.

PEASE PIANO COMPANY,

CHAS. H. McDONALD, Resident Manager.

It would not surprise us in the least to find this kind of advertising continued for some time to come.

—Mr. Mason, of the Sterling Company, Derby, Conn., is on the way to California for a five weeks' trip.

Francis Ramacciotti.

MR. RAMACCIOTTI writes: "We are doing a splendid business right along in both bass strings and engraved and sawed panels."

He attributes their brisk trade to the fact that all work turned out from the factory is uniformly excellent and that their reputation is extending. They compete favorably in quality and price with any goods of like character in the market.

The Jackson Music Company.

THE Jackson Music Company, Helena, Mont., has succeeded Geo. W. Jackson & Co. Mr. Geo. W. Jackson, Mrs. Mary A. Jackson and Mr. R. S. Howard, of J. & C. Fischer, New York, appear among the parties interested in the new business, as reported by our correspondent. Mr. Howard, however, simply loans his name as an incorporator.

The new company have secured the elegant and large store on the ground floor of the Montana Club Building, Fuller street and Sixth avenue. Besides a line of pianos, including the Chickering and the Fischer and organs such as the Story & Clark, the new house will carry a full and complete line of sheet music and small goods. It is the intention of Mr. Jackson, who is president and manager of the company, to make it the leading institution in the Northwest. Mr. Jackson is a man of determination and resources, as witness his recovery from his troubles last year.

The Chatterton Failure.

HARDMAN, PECK & CO., the piano manufacturers of New York, filed a bill in the Circuit Court against George W. Chatterton, Sarah Chatterton, R. I. Chatterton, Kate Hickox, Margaret Chatterton and C. C. Brown, assignee, in which they ask for the appointment of a receiver to take charge of the property to which George W. Chatterton is equitably entitled; for the setting aside of several mortgages, and that the assignee, C. C. Brown, may have no share in the business until the claims of the company are satisfied.

On March 15, 1894, the plaintiffs recovered a judgment against George W. Chatterton for \$14,416, and they allege that in order to escape the payment of the amount Chatterton gave a note for \$6,000 to his mother, Margaret Chatterton; another for \$4,440 to his sister, Kate Hickox, and one for \$3,446 to his brother, R. I. Chatterton. These mortgages are given on the life estate in the opera house property and other property.

The complainants allege that a short time previous to his assignment and the giving of these mortgages Mr. Chatterton made a statement as to his financial conditions, but made no mention of these debts.

Three reasons are set forth why Chatterton could not have given the mortgage to his mother for, her pretended one-third interest in the store and stock: Because from 1873 to the time of the assignment the store was run by Chatterton and he transacted all the business; that when he and his mother as executors of his father's estate filed their inventory no store was included, and that the entire estate had been settled before the assignment.

When their judgment was given to the sheriff the execution was returned with the indorsement, "No property found." The bill is a very complicated affair, and several other charges are set forth. When Mr. Chatterton made an assignment the complainants in this suit were among his largest creditors.—Springfield, Ohio, "Exchange."

[There are no other developments to be made public at the New York office of Hardman, Peck & Co., who simply say that they are pushing for a settlement in one form or another, and are determined to realize as much as possible on their claim.—EDITORS THE MUSICAL COURIER.]

—A. Q. Miller, a dealer at Beatrice, Neb., died on April 26. His widow and six children survive him.

—In the near future New Orleans will have a mandolin factory. Mr. Rene Grunewald, the progressive junior member of the L. Grunewald Company, Limited, is to be the manager, and he left this morning for the North and East to secure the necessary machinery. The factory is to be situated on Conti street, between Bourbon and Dauphine, and already a large force of laborers are at work erecting the buildings. New Orleans presents admirable facilities for a factory of this kind and from present indications it will be a financial success. It will furnish employment to a large number of skilled workmen and will contribute its mite to the future importance of New Orleans as a manufacturing city.—New Orleans "Picayune."

ECLIPSE MUSIC STAND LEAF TURNER.

PRICE, \$3.50.

Agents Wanted.

The most practical and latest novelty. Address

MUSIC LEAF TURNER CO.

5 Dey St. and 187 Broadway, NEW YORK CITY.



CHICAGO: COR. WABASH AVE. AND JACKSON ST.



Leased by LYON, POTTER & CO., Chicago.

LYON, POTTER & COMPANY'S LEASE.

AFTER negotiations lasting several weeks Mr. E. A. Potter, of Lyon, Potter & Co., Chicago, on Saturday last finally closed the lease agreement that gives to his firm control from May 1, 1895, for ten years, with an option of five additional years, of the building 40 feet front on Wabash avenue, and 110 feet depth on Jackson street, constituting the South West corner of Wabash avenue and Jackson street, Chicago.

We publish above a cut which represents the building as it substantially stands to-day, except that the signs are different from those on the cut. At the time that Messrs. Curtiss & Mayer represented the Weber interests in Chicago about a dozen years ago there was merely an empty lot at this corner. At the suggestions of Mr. Curtiss this building was erected in accordance with his ideas, and he made the best of it considering the size of the plot, incorporating in it the first music hall that was ever embodied in the scheme of a piano firm in Chicago. It was called Weber Hall, and still retains the name of Weber Music Hall.

When the firm of Curtiss & Mayer dissolved the Weber house succeeded in getting a new lease on another building on Wabash avenue at a figure that represents to-day a large profit in the difference between the price paid and the actual value. The corner building was vacated to take advantage of this

opportunity, and upon the organization of the Manufacturers Piano Co. this lease was transferred to them, and they hold it to-day, and it is one of the greatest bargains on Wabash avenue. Since then the Domestic Sewing Machine Co. has occupied these premises, which after May 1, 1895, will probably be occupied by Lyon, Potter & Co. as the headquarters for the Steinway piano in Chicago.

We say probably, because it has by no means been decided definitely as yet to occupy this building. Mr. Potter considers the lease an excellent investment as it is, and if certain arrangements can be perfected by him, of an entirely different nature, the Steinway piano will be sold in a building to some extent distant from this new leasehold. Should the Steinway piano go into this corner building another story will be added to it, but there will be no music hall in the building. Furthermore, should the Steinway piano be placed in this building the piano business on Wabash avenue would be forced south of the corner of Adams street, and there may be some diversion into side streets, as already indicated by late movements in that direction.

There is another movement on foot that may bring an additional piano wareroom into the block between Adams street and Jackson on Wabash avenue.

The above building, which we have here discussed, is adjoined at the south by the big building of the W. W. Kimball Company, and in case it is occupied by Lyon, Potter & Co. that block would become a rendezvous of great musical artists, whose testimonials have made them famous all over the world.

The Permanent Injunction.

FOLLOWING the custom of THE MUSICAL COURIER to publish matters of court record affecting firms in the music houses, we herewith append a copy of the permanent injunction granted to Hardman, Peck & Co., restraining the new firm of Hardman & La Grassa from using the name "Hardman," "Hugh Hardman" or "H. Hardman," or the phrase "Established 1842."

At a Special Term of the Supreme Court of the State of New York, held at the Court House in the City of New York, on the 3d day of May, 1894.

Present:

HON. ABM. R. LAWRENCE,
Justice.

LEOPOLD PECK AND HENRY P. SONDHEIM,
Plaintiffs.

Against

HUGH HARDMAN AND ANOTHER,
Defendants.

Decree.

This action being at issue, and an injunction *pendente lite* having been granted,

Now, on all the pleadings and proceedings herein, and on the annexed consent, and on motion of Wolf, Kohn & Ullman, attorneys for the plaintiffs,

It is ordered, adjudged and decreed that the said defendants, Hugh Hardman and Salvatore La Grassa, and each of them, their servants, employees and agents, be and they hereby are perpetually restrained and enjoined from using, issuing or displaying, or in any wise exhibiting in, or on any signs, placards, circulars, newspapers, letterheads, envelopes, cards, advertisements or other means of publicity in business, or in or on any piano manufactured, sold or exhibited by them, or in or on any part thereof, the names or designations "Hardman," or "H. Hardman," or "Hugh Hardman," or "Established 1842," either separately or in conjunction with the word "piano" or "piano-forte," whether alone or in conjunction with any other names or words, except as hereinafter provided, and from using the said words "Hardman," or "H. Hardman," or "Hugh Hardman," or "Established 1842," in any way or manner calculated to mislead the public or induce them to believe or suppose that the pianos manufactured by said defendants are the pianos manufactured by the said plaintiffs, or that the said defendants or either of them have any connection with the business of the said plaintiffs.

Nothing herein contained shall be construed to restrain the said defendants from using their present firm name of "Hardman & La Grassa," or the name of any successor firm wherein the name "Hardman" shall appear, in connection with at least one other name, in or on any signs, circulars, letterheads, cards, advertisements or publications, or in or on any piano, or any part thereof, made, sold or exhibited by them; but when using the said firm name the name "Hardman" and the name "La Grassa," and the name of any other partner that may be used, shall be of the same size and style of type or lettering, and shall either be on the same line, or if on different lines shall be separated only by the word "and," and not by any other word, or by any monogram, device or design whatsoever; and in using such names the said defendants shall not in any wise imitate or simulate the names, designs, trade marks, advertisements or circulars used by the said plaintiffs, or use any colorable imitations thereof.

Enter.

ABM. R. LAWRENCE,
J. S. C.

Metzerott Affairs.

HARDMAN, PECK & CO., piano manufacturers, of New York, yesterday filed a bill in equity against Henriette E. Metzerott, Frank B. Metzerott, Job Barnard and Joseph T. Luckett. The bill of complaint alleges that the firm of Metzerott, in the course of its business, disposed of a large quantity of pianos and organs upon what was known as leases or contracts of conditional sale; that on November 19, 1892, while indebted to the complainants in the sum of \$27,000, the local firm, desiring to purchase other pianos upon credit, an agreement was made whereby Metzerott & Co. assigned to the complainants 143 leases, as described above, to be held as security for the payment of the indebtedness.

The leases, it is asserted, were left in the possession of Metzerott & Co., with authority to collect the money due thereon, which was to be accounted for. Hardman, Peck & Co. claim that \$24,000 is due them; that Messrs. Barnard and Luckett, the assignees of the firm of Metzerott & Co., refuse to surrender the leases or account for the same.—Washington, D. C., "Star," April 28.

[There is a rumor current here that Mr. Frank Metzerott is making an effort to re-establish himself in business with money obtained from other beneficiaries in the estate of the late Wm. G. Metzerott, which rumor is not confirmed up to the time of closing our last forms.—EDITORS THE MUSICAL COURIER.]

The Gem.

"GEM," the name given by James & Holmstrom to their new parlor grand, seems to be quite appropriate, judging from the report which comes from a certain dealer in Pennsylvania, who purchased and has received one of them.

James & Holmstrom appreciate, with many other piano manufacturers, the fact that the demand for medium priced small grand pianos is steadily on the increase. Therefore they have placed their grands before the trade, and from the well-known fame of this firm to produce reliable instruments they are quite confident of receiving their share of patronage.

ESTABLISHED 1846.

C. G. RÖDER,

LEIPSIC, GERMANY,



Music Engraving
and Printing,
Lithography and
Typography,

Begs to invite Music
Houses to apply for
Estimates of Manu-
scripts to be engraved
and printed. Most
perfect and quickest
execution; liberal
conditions.

LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.

Specimens of Printing, Title Samples and Price List free on application.

GORGEN & GRUBB,

(Successors to F. FRICKINGER), Established in 1837.

MANUFACTURERS OF

PIANOFORTE ACTIONS.

Grand, Square and Upright.

NASSAU, N. Y.

UN-
RIV-
ALLED



UN-
SUR-
PASSED

GEORGE BOTHNER,

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET.)

WESER BROS.,

MANUFACTURERS OF

PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK,

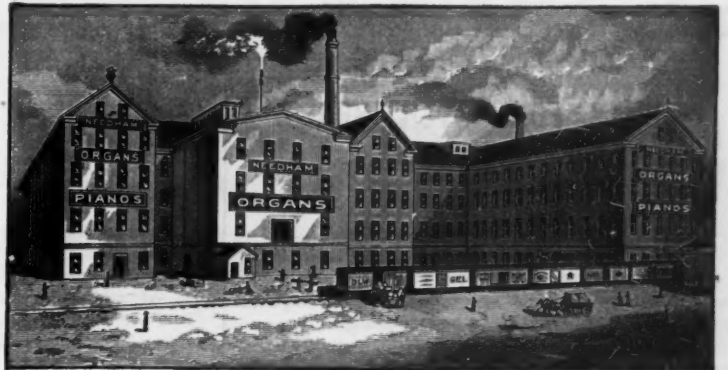
THE NEEDHAM

PIANO ORGAN
COMPANY,
— MANUFACTURERS OF —

THE NEEDHAM PIANOS, THE NEEDHAM ORGANS

UNEXCELLED FOR
FINISH, DURABILITY AND TONE.

LEAD THE WORLD FOR
QUALITY AND WORKMANSHIP.



E. A. COLE, SECRETARY.

CHAS. H. PARSONS, PRESIDENT

Office and Warerooms, 36 East 14th St. (S. W. Corner Union Square), New York.

FOREIGN AGENCIES:

GREAT BRITAIN—HENRY AMBRIDGE, London.

RUSSIA—HEERMAN & GROSSMAN, St. Petersburg and Warsaw.

AUSTRALIA—SUTTON BROS., Melbourne.

GERMANY—BÖHME & SON, Gera-Reuss.

NEW ZEALAND—MILNER & THOMPSON, Christchurch.

INDIA—T. BEVAN & CO., Calcutta.

BRAZIL—F. RICHARDS, Rio Janeiro.

(For American Agencies address Home Office as above.)

R. W. TANNER & SON,



MOUSE PROOF
Pedal Feet

OVER
100,000 PAIRS IN
USE.

ALBANY, N. Y.

Send for Catalogue.

NEARLY 60,000 SOLD!!



PEASE PIANO Co.,

316 to 322 West 43rd Street,

NEW YORK.

No. 46 Jackson Street,

CHICAGO.



G. O'CONNOR
Manufacturer
and Carver of

Piano Legs,

LYRES and

PILASTERS,

IN A VARIETY OF
STYLES.

Orders from dealers prompt
ly attended to.

FACTORY:

510 & 512 West 35th St.

bet. 24th and 25th Aves.
NEW YORK.



YOURS
IF
YOU
PAY
THE
PRICE.

NO
Exorbitant
PRICE.

STYLE TRIUMPH—OUR LATEST.

Weaver Organ & Piano Co., York, Pa.

HOW TO GET TRADE.

UNDER this head we expect to give each week valuable suggestions to dealers in pianos, organs and musical merchandise. We will try to answer any questions about advertising which our subscribers send in, and will reproduce and criticize advertisements which they now use if it is desired.

We are also prepared to furnish bright and original advertising matter to those who wish it, daily, weekly or monthly, at very moderate charges.

The original ads. published each week may be readily adapted to suit any store and any locality. If such use is made of them we would be glad to know it, and to receive marked copies of the papers containing them.

HINTS FOR ADVERTISERS.

By Charles Austin Bates.

No. XXIX.

Here is a bad ad. and a very fair reading notice. The ad. is bad because it is not easy to read—that is, to get the sense. The type is put in in spots, and the least important thing makes the biggest spot. In such an ad. "Pianos" and "Poppenberg" ought to be most prominent. I would have preferred to set the ad. more in the form of an invitation in the centre of the space framed by the border:

To the observant passer-by the mystery now is solved as to the division made in the Rung Brothers' (1413, 1415, 1417 Main street) furniture building, for one-half of this large store is now converted into a music establishment, equal to any in the city.

Those who have had occasion to notice the amount of business done at Mr. Poppenberg's old store (fourteen hundred and seven Main street) will not be surprised when they learn of his removal. Notwithstanding the popularity of this young dealer, who has been known for years as one of the best piano tuners in Buffalo, his success must largely be attributed to the fine quality of instruments that he has been associated with, among which the artistic "Gildemeester and Kroeger" is found at the top of the list.

The popularity of this piano is assured beyond all question. Its mechanical and musical features are the incessant study of the makers, and during the past years it has been demonstrated that not only has it been purchased on account of its name, but intelligent buyers have demonstrated their recognition and appreciation of its merits by according it unstinted words of praise.

All over the country this excellent make is found in the stores of leading dealers, everyone feeling confident that, despite the high price, these pianos will out-class their rivals (which are only of the very highest grades) in the number of sales made. The announcement of the opening of this new store, to which the public is invited, will be found among our advertising columns.

NEW,
ELEGANT
PIANO
WAREROOM.

PIANOS.

GRAND
OPENING

DURING ALL OF NEXT WEEK.

PIANOS.

POPPENBERG'S
MUSIC
STORE,
1413-1415
MAIN ST.

This reading ad. appeared in a "boom edition" of the Columbus, Ohio, "Press." Most of the money paid for such write-ups is wasted. The increased circulation of the paper is outside the city where local merchants will get little trade.

It is all right to use reading notices, but use them "on your own hook" at a time when everybody else is not doing the same thing. It will have more effect. It is also better not to crowd too much "puff" into the notice. The merest mention of the business in a newsy way is better than a whole column of platitudinous puffing. Don't think because it costs 25 cents a line that every line must be about

yourself. Better pay \$10 for one effective line than for a hundred impotent lines.

HOCKETT BROTHERS & PUNTENNEY.

51 North High Street.

No city in this State can boast of a prettier or a better appointed music store in every respect than Columbus.

Since Hockett Brothers & Puntenney opened up in their magnificent quarters at 51 North High street, they have been able to accommodate their customers with anything in their line, from a jew's-harp to a grand piano. Both Mr. Hockett and Mr. Puntenney have been in the music business over 20 years, and are well known to the general public as honorable, straightforward business men, and not only that, but their judgment with reference to the merits of an instrument is of great value to those contemplating a purchase. Mr. Hockett has had a wide experience as a salesman, and has sold every make of piano of any note whatever, hence his ability to please those who must leave the selection of a piano to another. Mr. Puntenney looks after the financial affairs of the concern, and much of their success may be attributed to his work in the office. The firm controls a large scope of territory for the goods they sell, and are noted for the great variety of high grade pianos which they handle. No other house in the State represents as many of the first-class manufacturers, and but few of the leading houses can compete with them in prices or in sales. They sell no goods that they cannot conscientiously recommend, and their reputation for reliability already established will justify us in saying that anyone contemplating the purchase of a piano or organ should see Hockett Brothers & Puntenney, where they will receive fair treatment, good goods, prices and terms that will tempt one to buy even in these hard times.

I think I said before that the W. W. Kimball Company's advertising was worth watching. Here is an example of "taking time by the forelock"—of catching the tide at the flood—of making hay while the sun shone.

This ad. occupied three full columns in the Chicago papers, where columns cost a most discouraging amount of money:

KIMBALL PIANOS TRIUMPHANT.

Unequivocal Indorsement by the Great Artists of the

METROPOLITAN OPERA CO.

Who have just completed a successful engagement at the Auditorium under the management of Abbey, Schoeffel and Grau.

The following are extracts from autograph letters received by W. W. Kimball Co.:

There were indorsements from Calvé, the De Reszákés, Mancinelli, Beviniani, Nordica, Scalchi, Guercia, De Lucia, Lassalle, Plançon, Vignas, Ancona and Castelmarty. A distinguished list surely and indicative of much diplomacy.

Here is number three of the Kimball series of eight:

THINGS YOU NEED

TO KNOW WHEN
BUYING A

PIANO OR AN ORGAN.

You want to know the ability of a manufacturer to supply high-grade instruments and give the most for the money.

III.

First two things were Capital and Situation of Factories. THE THIRD IS ENORMOUS FACILITIES. The four Kimball factories and warerooms occupy eleven acres of floor space, all under one management and operating expense. Best material and highest class of labor are utilized and all work is under the supervision of men trained by years of practical experience in the leading piano factories of Europe and America. Such facilities secure the best construction at lowest possible cost, and enables the Kimball Co. to furnish buyers the most for their money.

Capital, Situation of Factories and Enormous Facilities are but three things in favor of "The Kimball" to be told you in these short Piano and Organ talks. The fourth in next talk.

THE BEST PIANO

is the one you like best. Liking may come from several things. Maybe you wouldn't like a \$1,000 piano because you wouldn't like to put that much money into a single item. Maybe you'd rather pay \$400 for a — piano and use the extra \$600 for something else. No matter what you paid you couldn't get sweeter tone, smoother touch or better action than you get in the —.

JONES & CO.,

Pianos and Organs,

217 SMITH STREET.

DON'T WASTE YOUR MONEY

buying a cheap piano. The satisfaction of owning "the best" is amply worth all that the best costs.

Try the — piano beside any other! You'll not need argument to convince you of its superiority. It is enough better than most pianos to make the difference apparent to the merest novice in music.

If it costs a little more than other pianos it is only because it is worth more. If it was only worth \$300 that is all we would ask for it, but it's worth more.

JONES & CO.,

Pianos and Organs,

217 SMITH STREET.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

We invite correspondence from Dealers in localities where we are not represented.

Crown Pianos.

GEO. P. BENT, of Chicago, the manufacturer of Crown pianos, has put three new scales on the market, two of which are great improvements in the scale line of the Crown pianos, the third being open to some alterations before it reaches the point of excellence attained by the other two. The new scales are simply a reflex of Mr. Bent's determination to give the trade an instrument that represents progress and advancement in place of a stationary piano which is considered good enough for business purposes.

Mr. Bent is ambitious, but not on sentimental grounds. He is ambitious as a manufacturer; ambitious to be identified with the line of goods that will satisfy the musical ele-

ments that drift into the piano trade all over the country; and he is doing everything to give his instruments character in construction generally and in tone and touch particularly.

—J. M. Richards, who has traveled for the Briggs Piano Company, is at liberty.

—The destruction of the St. Charles Hotel, New Orleans, will give the new hotel of Louis Grunewald a big boom.

—A certain Chicago piano house took in just enough cash in April to pay its April advertising bills, which is doing well, considering.

—J. S. Arthur, the traveling salesman of the Western Cottage Organ Company, was married on April 19 to Miss Lois C. Bigelow, at Homer, Mich., the home of the bride's parents.

PIANO TUNER—Young man. Understands repairing, varnishing and polishing, desires steady position. Best of references from last employer. Address, R. B., care of THE MUSICAL COURIER.

Canadian Organ Exports.

THE last annual Government report issued by the Dominion of Canada shows the following organ exports, all the goods having been made in the Dominion:

To Great Britain.....	3,086 organs.
" Australia.....	183 "
" Germany.....	192 "
" United States.....	174 "
" Other Countries.....	174 "
Total.....	3,809 "

The value of the last annual exports of musical instruments from the Dominion was \$268,028—quite a business.

STRICH & ZEIDLER, • PIANOS. •

Factory and Warerooms, 511 & 513 E. 137th St., New York.

HAZELTON BROTHERS

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

APPEAL TO THE HIGHEST MUSICAL TASTE.

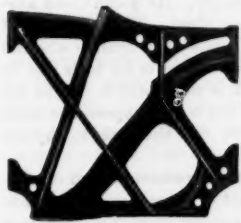
Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK

FARRAND & VOTEY,

High Grade Organs,

Branch Offices:
NEW YORK. CHICAGO.

DETROIT, MICH.



PIANO PLATES.

Send your address and receive a Sample Plate and Prices. Charges prepaid.

L. E. HOYT & CO., Walton, N. Y.

CLEVELAND FOOTE, Agent, 47 Broadway, New York.

THE COLBY PIANO CO.,

MANUFACTURERS OF

GRAND AND UPRIGHT PIANOS.

Factories and Main Offices: ERIE, PA.

CHICAGO: 327-329 WABASH AVENUE.

THE JULIUS N. BROWN CO., WESTERN AGENTS



STULTZ & BAUER

— MANUFACTURERS OF —

Grand and Upright

PIANOS.

FACTORY AND WAREHOUSES:

338 and 340 East 31st St., New York.

FRANK A. STRATTON & CO.,

Musical Merchandise.

Representing in the United States and Canada the following well-known manufacturers:

TRAUGOTT, SCHNEIDER
& CO.,
"Magdeburg" Accordions.

C. H. MEINEL,
Harmonicas.

CURT SCHUSTER & OTTO,
Violins, Bows, Strings and general Musical Merchandise.

STANDARD MUSICAL
STRING CO.,
Steel and Wound Strings,

AUG. HEINEL, Jr.,
Band Instruments.

A. W. ESCHENBACH & SÖHNE
Band Instruments.

FRANK A. STRATTON & CO.,

37 Howard Street, New York.



CARL FISCHER,

6 Fourth Ave., New York.

Sole Agent for the United States for the Famous

F. BESSON & CO.,
LONDON, ENGLAND.

Prototype Band Instruments, the Easiest Blowing and Most Perfect Instruments on Earth. Band and Orchestra Music, both Foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.

Musical Merchandise Department, Wholesale and Retail, complete in all its appointments. Everything is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the Best Quality obtainable.

Some of the Many Specialties I represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MAZZIN, Paris, Celebrated Violins, Violas and Cellos; BUFFET PARIS (Brette & Schaeffer), Reed Instruments. Over 1,000 Instruments constantly in stock.

Pecatte (Paris) and Suss Celebrated Violin Bows.

CHASE, ROBERTS & CO.,

MANUFACTURERS OF

PIANO VARNISHES

BROOKLYN, N. Y.

Zanzibar Varnishes a Specialty.

PRESCOTT

WITH THE NEW
SOFT STOP.

EXCEL IN
TONE, TOUCH, DESIGN,
DURABILITY AND WORKMANSHIP.



HIGH GRADE.—TWO SIZES.—TEN STYLES.

TERRITORY PROTECTED. WRITE FOR PRICES.

PRESCOTT PIANO CO.

CONCORD, N. H.

ESTABLISHED 1856.

DAVID H. SCHMIDT,

(Successor to Schmidt & Co.)

FELT COVERER OF PIANOFORTE HAMMERS,

312-314 East 22d Street,
NEW YORK.

MUNICH ZITHERS.



Acknowledged as of most excellent manufacture. (Premiums: Paris, 1867; Wittenberg, 1869; Nürnberg, 1883, &c.) Easy response; large tone; solid construction. Only best seasoned material used.

F. X. LECHNER SOHN,

ESTABLISHED 1865.

Eisenmannstr. 2. MUNICH, GERMANY.

KRANICH & BACH

Grand, Square and Upright

PIANOS.

Received Highest Award at the United States Centennial Exhibition, 1876.

And are admitted to be the most Celebrated Instruments of the Age. Guaranteed for Five Years. Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

Warehouses, 237 E. 23d Street.

Factory, from 233 to 245 E. 23d St., New York.

EXPERIENCE No. X.

WELL, well, I never got that \$100 back from our friend the editor of the celebrated "Music Tired," although I caught him going up into his den the next day. He was glad to see me and was sorry (so he said) that I did not go with him to Delmonico's. "Fact is, Poccet, I hadn't had a decent meal in a month, having been obliged to eat in those fifteen cent restaurants, and as soon as I thought I had earned some money I looked upon it the same as if it belonged to someone else, and I made up my mind to eat a bird and take a couple of bottles of good wine, of which I am an excellent judge. The Chablis was splendid and I had some Irroy quarts, and that put a great hole into that \$100." "Have you the balance?" I anxiously asked. "Me and a balance; why my dear Poccet, those are contradictory terms. Never in my whole life did I have a balance, whether it was my own or not. No balance for me. Not even mentally."

"You don't mean to say," said I, "that you don't keep books?" "Yes, I do," he said. "I do mean to tell you that I consider bookkeeping an obsolete invention which might have been all right in Venice a century ago, and which some old foggy concerns, infected with hereditary taints from which they cannot escape, continue to practice, but for a man of culture and of the peculiar experiences I expect to pass through in time to come—for me books have no attraction."

"Did you never keep books?" "Never what might strictly be called keeping books as a bookkeeper or expert may call it. I always entered what people owed me, which always took up a line or two, as I generally collect in advance, and I never entered what I owed to others, because that would have taken up too much space." And with this he passed me a cigar, which he said had been given to him that morning by a newspaper man whom he wanted to engage to collect material for a new department he wanted to start in his paper. He said he had an idea of giving a weekly budget of the menus or bills of fare of the preceding Sunday in the homes of the leading members of the trade.

"Think," said he, "think, Poccet, of the brilliancy of the idea of publishing every week the bills of fare of, for instance, Dan Beatty (by the way, an old friend of mine), and of Mr. Leeds Waters, and of my esteemed friends the Meahlers, of Boston, and of some of the dealers. A dealer out in the western part of this State sends word to me, in inclosing one dollar part payment of annual subscription, that his dinner last Sunday consisted of coldslaw salad with a Wyoming County dressing; cold chicken wing warmed up; baked potato left over from breakfast and a piece of Graham bread. As I was very hungry the day I got that letter, that meal seemed attractive; but I have done better myself, since." "Yes," replied I; "at Delmonico's yesterday." "I'll show you just what I had; here is the bill which I took along to show the trade that I understand how to eat:

DELMONICO'S AT SIX.

3 Cocktails.....	.75
Clams.....	.75
1 bottle Chablis.....	3.75
Anchovie Salad and Radishes.....	1.00
Soup Ludlow.....	1.00
Reed birds.....	2.50
French peas.....	.75
Cold asparagus vinaigrette sauce.....	1.00
Strawberries and cream.....	1.00
Cheese, Port Salut.....	.50
Coffee.....	.50
Two quarts Irroy.....	8.00
Cigars.....	1.00
	\$22.50

"How many of you were there?" I inquired. "Only myself; what do you take me for?" I was going to say that I took him to be a damned fool, but I did not dare to as his paper was still running. "Besides that I gave the waiter fifty cents, and when I bought the evening paper I gave the boy a quarter and told him to keep the change."

"That makes about \$25 you spent on yourself." "Certainly; do you think a man of brains, bringing out a paper like mine, can make a success of it by eating such meals as you piano men eat?" I could not answer that clincher, but asked for the other \$75. "What other \$75." "Why the other money." "Oh," said he, "you really believe I still have that; well you have nice notions about the taste of a music trade editor. Carry \$75 in my pocket any length of time and not utilize it for the general good? Not much!"

Just then a long haired young man stepped up and called our friend aside and whispered something into his left ear and both left, going toward uptown. I followed for I wanted my money. They went up several blocks and finally turned and got into Sixth avenue, where they entered a dreary store over the door of which three petrified oranges were hanging and a sign below them read that: "Money loaned."

At first I was afraid to follow in, but my Dutch got up and in I went. There were divisions and subdivisions, and people could hear each other, but not see each other, but of course I knew their voices. "What did you say you wanted on it?" the clerk asked. The editor said he ought to have at least ten dollars on it. "I brought my friend along here," said he, "to guarantee that the pen holder is really mine and that you need not suspect me on account of the peculiar expression on my face. I admit that at times I might recall certain incidents to your mind, sir, but I am really the editor and that is my gold pen, presented me by my friends on the occasion of my ninth failure and as a mark of their distinguished consideration, on the promise that I would stay away for good next time I failed. I cannot consistently do so. I must naturally gravitate back here to this, the field of my many failures and the spot that reminds me how thoroughly everyone identifies me with the disasters of the past. It is a delicate and poetic sentiment, which shows a much finer feeling than most men possess." "I'll give you two dollars." "Very well, if that is the best you can do." The two left after the two had been paid over, and I followed them again.

You see, the editor was now beginning to interest me more thoroughly than ever before and I was anxious to see what would next take place. The pair sauntered back to Union Square, casually dropping into a cigar store, where my friend bought two perfectos for fifty cents, handing one to the young companion. He paid over the same two dollar bill which he had received from the broker in that petrified orange place and put the silver change into his trousers' pocket. When they got down to the Everett House they went into the bar, first thing, and took a couple of cocktails each, which made another sixty cents. As he paid this he looked into the cigar case and selected two cigars for fifty cents, and passing the news stand he bought a couple of magazines, which cleaned him out, as he took all the small change out of his pocket in paying for them, and that settled the two dollars.

"Happy man," said I to myself, "you are an example for our American youth. No wonder you are a great man. An ordinary commonplace fellow like myself, who has to earn his money by hard work, could never do such a thing," and as I was meandering along he seemed to have joined me, the other party having dropped off in crossing the square.

He was apparently in great spirits, and I was inversely very much depressed, for I knew my \$100 were irretrievably lost, without a hope even of getting one dollar back. "You know how to live," said I. "Live; why my dear Poccet, living is the life of life." "Do you ever think?" I inquired. He gave me a curious, deep, penetrating glance, incredulous it seemed and doubtful, as if he could not fathom me. Probably it had never before struck him that any other man could think, much less ask such a question.

"What's gotten into you, Poccet? Are you a philosopher, too? Impossible!"

"I asked you a very simple question, Mr. Editor. I asked you whether you ever think, and I was prompted to ask you, because I had been reviewing your rather selfish life during the past twenty-four hours since you appropriated that \$100 that belonged to me, every cent of which you appear to have spent upon your own self. Isn't that twenty-four hours a fair epitome of your whole existence?"

The fellow stood before me, a cigar stump in one hand, his cane in the other, his high hat pushed back and his whole head sunken down deep between his coarse shoulders. He did not reply.

"I want my \$100," said I very decidedly and very earnestly, "and I want them now, this very day." He aroused himself and invited me over to the office, as he calls it. A stupid looking chap in a mud colored suit sat in the corner. He whispered to me to pay no attention to him; that he was an editor from Chicago who wanted his name published in the paper—that was all. I thought he looked more like a retired detective.

"Poccet," said my friend at last, "I feel very sorry that you should take such a view of things. I know that that

\$100 was not exactly mine at the time I took it, but I have educated myself to believe that anything I can lay my hands upon is mine, so long as I do not palpably make myself liable to punishment. That is and has been my theory. I run this paper, as I have always been running papers, on the same theory. To get all I can out of them, or through them, and then quit, and try it again after the scandal has died out. You see I can do the thing over and over. There is no end to it. I shall get some \$5,000 to \$10,000 net out of the trade on this rotten racket again, and by that time the thing will naturally bust. I will then wait a little while, and do the job over under some other name. If there were anything wrong about it I could not repeat the thing over and over. My theory is that it is right and that if the trade did not like it just as I do it, why I could not do it."

"Then you have no circulation?" "Poccet, how in the world can I have circulation? I just started this new racket, and again, as usual, without a dollar. I don't print enough copies to go around. I don't need to. All that is necessary is to make the claim, and the claim is equivalent to the fact. I claim a large circulation, and I have it by claiming it. Nobody would pay me any subscription because no one believes that I will continue, and without subscription there is no circulation. You ought to know enough to know that."

"How about the other papers; what about them?" "Well, friend Poccet," and here he became very confidential, "they claim no circulation because they have no backbone, and are afraid to make the claim. There is only one paper in the business that has circulation, and we know that one, but the others, my boy, they dare not refer to it. Several do not print more than 500 copies an issue. Several 1,000 a week, of which about 500 are sold for old paper each week, as I do it. Between you and me and the lamppost it is a rank swindle on the whole trade, and that little fellow over there from Chicago, who is waiting to speak to me, well, he does not take in \$10 a week for subscriptions, and yet he claims a big circulation in a general way and takes ads. on the strength of it. He hasn't got enough money to live in a decent hotel; he travels on passes and I believe if there is any little value to his sheet his wife has the equity in it."

I was amazed at it. "Well, well," said I, "you surprise me." "Surprise; why dear Poccet, another editor strutting around in the trade is worse off. He doesn't own anything in his little 500 circulating sheet. That is a kind of stock company and is in the hands of a trustee who can bounce the windbag of an editor whenever he feels like it, but he does not do it because it is not worth it. If he did so it would naturally, through the books, expose the small circulation and then he could not sell the sheet to anyone. So what's the use?"

That knocked me out. I was overwhelmed, but my editorial friend would not let me go. "Don't you see Poccet that these little trade sheets are the ones that the trade wants. If the trade did not want them how could they exist, for they exist only through the trade, having no other source of income. They get \$25 a year from this house and \$100 from that; they have no expense; nearly everything received is net gain, and they print just enough gossip to let one firm know what all the firms have told the little editor, for that is just what he prints. If I could live on five dollars a day and bring out a paper as cheap as they do I would not have to bust again. But it makes me smile to see how the trade is made to believe that they are putting good money into printers' ink when no printers' ink is expended."

I was thoroughly used up when he got through, and he had evidently been in deep earnest himself. He seemed to have wandered off, for his eyes were rooted to the floor, and he said nothing, not even noticing my departure. I was completely nonplussed. When his paper appeared I was rather surprised to read the following:

Mr. Monk, the great editor of a great Chicago trade paper, visited our sanctum last week. He is here on one of his exhaustive trade investigations, to ascertain the relative tension that exists between firms that use renewed paper for discounts. Mr. Monk has climbed the intellectual Parnassus, and his studies in ancient and modern languages will soon enable him to accept a stool in the back alley of the Chicago University. During the summer he will umpire baseball games of amateurs at the low price of 75 cents a game, payable in advance.

A peculiarity of Mr. Monk is his recently acquired ability of counting money with both hands and never winking, which is said to be due to the partial paralysis he suffers from when money happens to pass through his hands.

After reading this flattering notice of the Chicago editor I made up my mind to subscribe to his paper, and will do so as soon as I can find a copy to get the address. I should like to know whether I should send the check to him or his wife.

M. T. POCSET.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

JOHN CHURCH CIRCULAR.

SALESMEN are most successful when they are conscientiously convinced that they are telling the customers exactly what they believe to be true, and this rule goes higher than salesmen and applies with equal force to merchants and manufacturers offering their wares.

We are reminded of this by a circular issued by the John Church Company, in which that renowned house calls attention to a new attachment of the Everett piano, called the "Plectra-phone." We must not be understood at this moment as discussing this attachment, for it has not reached that point when the music trade press is supposed to criticise it. We are interested rather in a paragraph of the circular which reads as follows:

There is nothing in the way of a piano attachment that could make the Everett piano better than it is to-day from an inherent musical standpoint, for it is, as you know, of high standard in all things which go to make a first-class instrument.

As will be seen, the John Church Company states that nothing could make the Everett piano better than it is to-day, and they furthermore make the unequivocal announcement that it is a high standard and a first-class instrument.

In an abstract argument any article that is first class must necessarily have reached its perfection, and it is inferred therefore that the John Church Company, which would not publish any circular unless it believed that its contents were true, is really under the conscientious impression that the Everett piano is a first-class piano, which had reached such a culminating point in its construction that it could not be made any better than it is, considering what it is. But that is just the point on which THE MUSICAL COURIER would take issue with the John Church Company.

Naturally it is the privilege of this house to have its own views regarding tone and touch. Their standard of excellence in tone and touch is gauged by the language they use regarding the Everett piano, and it is our firm conviction that the members of the John Church Co. would even go so far as to swear in court that the Everett piano is in all respects as fine a musical instrument as the Steinway, the Chickering, the Weber, or any of them. We believe that if a case at law were to arise in which Mr. Church or Mr. Lee was brought to the book that either of these gentlemen would swear that nothing finer can be made in the line of pianos than the Everett; and we believe that they would believe that they were telling the truth. Our respect for the personal character of the gentlemen at the head of the John Church Co. and the Everett Piano Co. is not diminished in the least by their opinions regarding the musical value of the Everett piano. Our opinion regarding their knowledge of piano tone, touch and construction is, however, seriously affected by their statement that the Everett piano is high in standard, and is a first-class instrument.

If their opinion could be made to prevail; if the people of this country could be induced to agree with them; if those who have made a study of tone and touch were to coincide with them; if their standard of tone and touch as expressed by them through this circular were adopted universally, what would be the effect upon the musical taste and development of the people?

We may be wrong in all this. Expert opinion and judgment has been expressed by so high an authority even as Geo. Steck, one of the judges at the World's Fair, who gave an award to the Everett piano and congratulated the company on an action which they did not make. Such expert opinion may be brought forward to announce that it agrees with the John Church Co. that the Everett piano is a first-class instrument. Our whole theories of tone and touch and construction and mechanism may be all false, and it may be claimed, with strong force and powerful argument, that a Markneukirchen violin is just as first-class as a Stradivarius. We say we may be wrong altogether. It may be a false theory that instructs us that the earth revolves around the sun, and the law of gravitation may be false when it tells us that the apple falls to the earth, for it may be the earth that drops on the apple. There are even a great many church dogmas that are supposed by millions of people to be true which are looked upon by millions of others as paradoxes, and by others again as absurdities.

It is claimed by a great many people that there is no standard of taste at all, and according to our

opinion this theory is confirmed by those people who pay big prices under the impression that they are getting a first class piano. Even our distant ancestors the Romans were already prepared for this Everett emergency, by coming out boldly and stating *De gustibus non est disputandum*. This may have been an indirect fling at the Everett piano, and yet it has come down to us from that distant day, and now constitutes one of the strongest arguments the John Church Co. can use in claiming that the Everett piano is a first class instrument. Such is the irony of fate.

Thousands of years after these ancients have passed away their satire upon the Everett piano can now be utilized by the John Church Co. in its own favor, and who is there to-day that would dare to contradict them? Is it the Bush & Gerts piano concern? Would the makers of the Bush & Gerts piano dare to come forward to-day, although a great Chicago paper with a paid subscription of less than 500 has stepped upon the public nostrils and proclaimed the Bush & Gerts piano a first-class piano; would they notwithstanding this statement (which is seriously questioned by such houses as Smith & Barnes and the makers of the Swick piano)—we ask, would Bush & Gerts step forward and question the authoritative statement of the John Church Co. respecting the Everett piano? Can there really be two first-class pianos? If the Bush & Gerts is a first-class piano and the Everett is a first-class piano, and both say that theirs are first class, which of the two is the first first class and which the second first class, and can there be a second first class, and if not what becomes of one of the two first class? One eminent expert will step forward and say that as between the rivalry of these two pianos, he would conclude that there is a great advantage to be found in the painted cases of the Bush & Gerts, because the absence of veneers gives a better opportunity for the tone to penetrate through the wood, which is a distinct advantage for Bush & Gerts. Of course this very expert may through the conditions of trade make a serious blunder when he comes across a cheap stencil piano and calls it very rotten without knowing that it came from Bush & Gerts' factory. But then that would be his fault just as much as it would be his fault if he gave a flattering testimonial to the Everett Piano Co. for an action they did not make. Such, however, is the fate of the expert, and yet this does not decide that overshadowing question of the trade whether the Bush & Gerts is really the first first-class or the Everett the first first-class piano.

We believe fully that the manufacturers of the Bush & Gerts piano are just as firmly convinced as the John Church Company are convinced of the truth of their utterances. We never yet doubted the reverential conviction that exists in these people that they are stating what they fully believe to be true. We have no criticism to make of their individual characters. We believe them to be gentlemen, particularly in the modern application of the term, and we believe that some of them are philanthropists, and are charitable besides, and are kind to the widow and the orphan, particularly to the former. What we would be sorely tempted to criticise is their judgment and conception of the tone and the touch and the general musical quality of an instrument which is supposed to be made to be musical.

Of course, as we are running a musical paper we have no right or privilege to criticise them on this subject, if we want to keep within the strict bounds of decency. We can indulge in pleasant remarks regarding their general conduct in society; their lives as valuable citizens in their respective communities; their activity in church and social circles; the general esteem in which they are held in clubs and other organizations, and the taste displayed in adorning their beautiful homes, and making of themselves exemplars for the American youth to look up to and follow. All this we can say with perfect propriety, and there would not be one particle of judgment expressed against us in the conduct of a dialectical journal.

But if we want wrath to be poured upon our bald heads; if we want our ordinary, United States honesty impugned; if we want to give our friends, the enemy, opportunities to start a new vocabulary of vulgarity, to fire filth at us through the columns of their contra-distinguished papers; if we want to have our motives investigated; if we want our unborn children's legitimacy questioned; if we want to have our whole moral atmosphere analyzed, all we have to do (and it is a very simple thing, too) is to

doubt the judgment and the knowledge of people who really and firmly believe that the Bush & Gerts piano and the Everett piano are first-class pianos.

We would be thoroughly pleased to retire from the field of this discussion were it not for one thing, and that is, before we die we should like to have it settled whether the Bush & Gerts is the first first-class piano or the Everett is the first first-class piano. When this has been decided by competent authority, including the manufacturers of these two renowned instruments, who can call to their aid in coming to a decision the eminent editors of music trade papers, notwithstanding that they have already committed themselves to both pianos—when this has been decided, we will make our wills, and prepare ourselves for that final dissolution which is inevitable, even with those who have been identified during their lifetimes with the manufacturer of first first-class pianos.

In the meantime what becomes of the Swick?

HAMILTON ORGANS—
EXPANSION OF TRADE.

AS a result of the application of systematic commercial methods, the business of the Hamilton Organ Company, of Chicago, has been expanded beyond the limits of the territory directly tributary to the firm of D. H. Baldwin & Co., and its branch houses. Until recent times the Hamilton organs have been chiefly taken by or through the houses of D. H. Baldwin & Co., but within the past year the organ company has succeeded in securing wider representation, and to such an extent that the Hamilton organ can now be found in many sections of the country in the warerooms of leading and influential dealers.

Whatever may be the present condition of the trade it must be admitted that there is an unusual amount of virile and healthy competition in the organ manufacturing line, and all reports from organ factories representing progressive firms are to the effect that the business is in an excellent condition, and that the mechanical departments are busily engaged in providing for the continuation of these conditions.

Anyone visiting the Hamilton Organ Company's works at Chicago will be convinced that this applies to this company, and they are not only busy in the production of their usual styles, but are working out new designs and getting out organs that appeal to the best tastes of that large class of people which find an education and comfort and pleasure in the study of the organ.

A new chapel organ made in walnut and in oak is one of the most substantial cases that we have had under examination recently. No effort at adornment has been made at a sacrifice of good taste. It is a consistent piece of modern organ case architecture. The colloquial term of "gingerbread" embellishments can nowhere be found on the case of this new chapel organ, which is massive and thoroughly finished on all sides, including of course the front and back.

The Hamilton Organ Company is producing instruments that will be sold in larger quantities than ever before in all sections of the Union and outside of the Union, for at the bottom of this institution healthy and proper commercial principles obtain, which in the long run always tend to make industrial projects successful.

—Mr. C. A. Fischer, of J. & C. Fischer, has gone fishing in Pennsylvania.

—Mr. W. L. Ray, who has been with Mr. Otto Wisner, has gone to Pittsburgh, Pa.

—There will be something to announce from Newby & Evans shortly. This house never stands still.

—Ludwig & Co.'s new factory in "Piano Hollow," on Southern Boulevard, is nearing completion, and the firm will move in shortly.

We don't make
the Best Pianos

in the world; but mighty good for the money. And we are not asking high prices, but only enough at present to keep our factory running. Profit is a thing of the past; to-day we are glad of wages.

This is all to your advantage.

Claflin Piano Co.,

517-523 West 45th St.,
New York.



OFFICE OF THE MUSICAL COURIER,
CHICAGO, May 5, 1894.

A MOST interesting series of articles relating to the early history and business of the city of Chicago was published on Monday, April 23, by the "Evening Journal."

In the edition it included early issues of not only its own paper, but a facsimile of the first daily paper ever published in Chicago. One of the most interesting things in this paper was the remarks as made in the very early history of the city by a then prominent gentleman, in which he said that nothing could be found to be said in favor of the location and that it offered no inducement as a place of business. The man who made that remark is probably dead, but wherever he is he is probably very much astonished at the failure of his prognostications.

In the columns of the paper which we spoke of there was a reference to Patti, who it seems sang for the first time in Chicago in 1853.

We find in the Chicago "Daily American," published April 9, 1839, an advertisement of one S. J. Sherwood, who kept music boxes for sale, and who only thought it necessary to designate his place of business by saying "the store at the sign of the Large Watch, Lake street." This of course was in the very early history of the city.

In the columns of the "Journal" as late as 1844 there was only one or two references to music or musical instruments of any kind. Musical books were advertised by W. W. Barlow & Co.

There was also an advertisement of a boarding school where music was taught in Chicago in 1844, and we will give in full, as near as it can be produced, an advertisement of one B. W. Rarmond. One piano was advertised to be kept in stock and then, even as now, testimonials were not considered to be out of place:

PIANO FORTES.

B. W. RARMOND, Agent for the sale of Lemuel Gilbert's celebrated Patent Action Pianos in this market will forward orders to the manufactory at Boston for any description of Pianos, and deliver them here at the Boston prices.

One of the above instruments is on hand and for sale at 12 Lake street, up stairs, where those who wish to purchase will find a list of prices of the different kinds manufactured by Mr. Gilbert.

Chicago, April 24, 1844.
For the information of those who are unacquainted with the qualities of the above Pianos, I insert a copy of the following letter from the celebrated vocalist and pianist, Henry Russell directed to the Agent at New Orleans:

NATCHEZ, February 6, 1844.
Mr. Silas Allen, Dear Sir—I cannot allow this opportunity to pass, without expressing to you how much delighted I was with Mr. Lemuel Gilbert's Patent Action Pianos; believe me when I tell you, I was not more delighted than surprised at the sweetness of the tone they possess. The public should know this fact, that for sweetness of tone, for delicacy of expression and touch, for durability of workmanship, for standing long in tune, and for every character, which comprises a fine finished instrument, (strong as the expression may be.) I say it with all sincerity, that for the qualities I have above mentioned, Mr. Lemuel Gilbert's Pianos stand unparalleled; and I feel assured, in making this acknowledgement, that I am only echoing the sentiment of every unbiased professional man in the country.

Believe me to remain,
Yours most respectfully,
HENRY RUSSELL.

A New House in Sight.

Mr. Allan Haines, formerly with Foster & Waldo, of Minneapolis, as a partner of that house at that time, is around in St. Louis investigating whether that is not the proper spot to open a new piano and organ wareroom. Mr. Haines has made a study of the piano business.

Chase Will Soon Return.

Mr. Leon E. Chase, of the Chase Brothers Piano Company, who has been South for some time, will be here last of the month. He returns to the factory of the Chase Brothers Piano Company at Muskegon, Mich., which, by the way, is in a very busy condition just at this time. We are gratified to note a gradual revival of work at this establishment, which is now running on full time.

Gustave Behning.

Mr. Gustave Behning, one of the firm of Behning & Sons, New York, has been in Minneapolis, St. Paul, Milwaukee, Kansas City and will include St. Louis and other cities before returning East. Foster & Waldo, of Minneapolis, have been selling the Behning for many years; Mr. Joseph Flanner, of Milwaukee, sells them; and George W. Strobe, of Kansas City, sells them, and everybody who sells them

is pleased with them. Mr. Behning is a business man, and makes friends of his agents. He should be on the road all the time; that's his place.

Emerson.

Mr. Northrop reports a continuation of excellent trade at the Emerson warerooms in this city. What a magnificent record he is making!

R. S. Howard.

It is probable that soon after the appearance of this edition Mr. R. S. Howard, traveling for the J. & C. Fischer concern, will be in New York; not necessarily as a corollary of the appearance of this paper, but because business takes him there. He left here on Friday and will stop over in the large cities before he gets East. Mr. Howard is loaded with information, but it is difficult to secure anything from him unless he deems it proper for publication. In this we agree with him.

She Says He Beat Her.

Frank Slade Oliver is a musician and a wifebeater, according to the allegations of his wife in her bill for divorce on file in the Circuit Court. Mrs. Kate F. Oliver says they were married in 1890, and that soon afterward Frank began a course of cruel treatment. He tore her clothes in shreds off her back, beat her with a cane and smashed all her wedding presents, the court is informed. Then he was unfaithful, also, she charges. Frank is an expert musician, has wealthy patrons and pupils, and also "plays the organ in rich and fashionable Chicago churches." Mrs. Oliver asks alimony and a divorce.—Chicago "Evening Post."

C. C. O. C.

The Chicago Cottage Organ Company announces that they will have ready on June 1 a six octave piano case organ in walnut and oak, and that cuts of this new instrument will soon be ready for distribution. So far as business is concerned, we believe in making just exactly what sells and just exactly what people want. Therefore, if they will have a piano case organ, let them have it. We cannot say, however, that this style of instrument meets our hearty approval. It seems far more consistent that a piano should look like a piano and that an organ should look like an organ.

Six octave, seven octave and seven and a third octave reed organs may become popular, but they will not become musical. The natural scale of a reed organ lies in the compass of five octaves and the reed combination gives you all the diversity and variation you need. But then, if the people want jewsharps sell jewsharps to them, and if they want kazooos give them kazooos, all of which, however, will not lead this paper to indorse seven octave reed organs.

A. G. Cone.

Mr. A. G. Cone, of the W. W. Kimball Company, has left the city to be gone on a vacation for some time. His objective point is Old Point Comfort, Va., and he has been in Washington on his way thither. The trade may as well become acquainted with the fact that the character and style of the scientific advertising of the W. W. Kimball Company are the results of Mr. Cone's special study of this subject. He has for several years past applied himself with the devotion of a specialist to the modern system of advertising, and the results are obvious.

Sooner or later every large house that desires to maintain its prestige must establish its own advertising department.

The Schiller Piano.

Mr. A. L. Jepson, of the Schiller Piano Company, of Oregon, Ill., was in the city this week and reported business as very active. Dealers who wish to try a piano that represents every dollar's worth that is paid for it, should try the Schiller. It is a great trade bargain.

Sterling.

Mr. J. R. Mason, the treasurer of the Sterling Company, of Derby, Conn., and Mr. F. W. Wood, one of the new traveling men of the company, were in Chicago for a few days on their way to Denver, Salt Lake City, San Francisco and Los Angeles. This means new trade in the West in Sterling pianos and organs.

Twichell.

When Mr. Furbush was here for the Briggs Piano Company he took a handsome order from J. O. Twitchell, who for many years past has represented the Briggs piano in this city. Mr. Furbush has been in other large Western cities and will reach Boston at the end of the month.

Calvin Whitney Here.

Among the visitors here last week was Mr. Calvin Whitney, of the A. B. Chase Company, of Norwalk, Ohio. He was here on a flying trip in conference with the representatives of their piano here, Lyon, Potter & Co.

A Question of Territory.

This is what Mr. Alfred Shindler, who represents the wholesale business of Hardman, Peck & Co. here, has to say: "We could have placed the Hardman piano here in this city with one of the large houses, but they wanted five States, and I thought that, with the retail off my hands, I could do better in five States than any piano firm in this city that has a variety of pianos to sell. I think that I can

develop the Hardman business in five States much better than could be done by any house here that necessarily must divide its energy in the sale of more than one piano."

Mr. Shindler here touches upon a question that is of interest to every house in the country. One of the large Eastern firms said the other day: "We like to do business with our people in Chicago who have been selling our pianos for a long time, but the great trouble is that they have got an immense territory which is locked up, because we can do business in that territory. It belongs to them and they are not developing it. Not only do we believe that we could sell more pianos in that same section, but we also believe that we could get better prices."

The territorial question, as far as it applies to Chicago, will bring about its own solution in the fact that the pledges are not observed in most cases between the manufacturer and the agent, and another element that will kill it off is the constant conflicts it brings about, as well as the general opinion that prevails, which is to the effect that most Chicago houses are not developing the territory for Eastern goods on the same lines as the Chicago manufacturer is developing the territory for his goods.

Notes.

John Summers has closed his engagement as traveling man with Lyon, Potter & Co., and is now at liberty.

Mr. A. O. Mueller, of Julius Bauer & Co., will start early in June on a trip to Europe. He will stop at Berlin and then visit the Tyrol, remaining absent about two months.

Mr. Charles Becht, the traveling salesman for the Pease Piano Company, has just returned to Chicago from a long trip, including the Pacific Coast. Mr. Becht reports having secured several new dealers, who will hereafter handle the popular Pease piano, and finds that business, so far as his goods are concerned, is on the up grade.

DON'T BUY BOXES.

NO matter how great the temptation may be or how vicious the competition may attack you, don't descend into its scheme by purchasing any of these boxes called pianos now made in New York and Chicago and sold at or about \$100. It will certainly injure your trade six months or a year hence if you permit your customers to be cajoled into taking these rotten compilations of unseasoned wood and factory refuse, no matter how cheaply you sold them. It will surely hurt you to handle them.

Moreover, it will absolutely inure to your benefit to give your competitor an opportunity to sell such truck, and the moment you notice he is offering it pull out a copy of THE MUSICAL COURIER and show it to your customer to convince him or her that the authority on such subjects denounces such pianos as frauds upon the musical public.

Thus you can kill the sales of such boxes, as flies are killed by glue paper, and you can do more—you can drive your competitor into doing a decent and respectable trade, for the customer who ascertains that these \$100 boxes (sold anywhere above that figure sufficiently to give a small profit) are no good will not do any business with him—will not purchase any kind of piano from him.

We denounce as totally unfit for legitimate trade that abortion called a piano and sold at or about \$100. We denounce it as a fraud upon the trade and a fraud upon the community generally, and we propose to drive it out of existence.

Dealers will please communicate to this office the names of the pianos, stencil or otherwise, sold or offered by competitors at such prices as to indicate that they belong to the \$100 fraud class.

THE WONDERFUL WEBER TONE.

MR. C. C. DE ZOUCHE, manager of the Waco, Tex., house of Thos. Goggin & Brother, becoming enthused over the late Weber advertisements, turned on his poetic stop and ground out the following:

The Wonderful Weber Tone.

The wonderful Weber tone, 'tis known
Is found in the Weber alone, all own,
And it ever appears

To most critical ears,
No other can ever be shown, so prone
To cure one of grief, or of groan, by tone,
The exquisite Weber,

The effluent Weber,
The mellow, mellifluent, musical tone.

Max Meyer & Brother.

MR. MAX MEYER, of the Max Meyer & Brother Company, Omaha, has been in town, and stories of their giving up the piano business have been rife. Mr. Meyer, when seen denied them in toto, but added that he was willing to dispose of the sheet music and small goods department, and would do so when the right party came along. Said Mr. Meyer:

"We would be foolish to give up the sale of pianos, whose agencies we have held for a quarter of a century, and from which we have made money. The stories about our desiring to sell out these agencies probably originated from our desire to dispose of the small goods and sheet music department."

Mr. Meyer is here attending to the jewelry department of his business, and will probably leave for home this week."

An Opportunity.

AN opportunity for a man of business experience with \$5,000 or \$10,000 to invest in an established, growing and safe manufacturing business. Increased capital to enlarge manufacturing facilities and for establishing business in foreign countries is needed. Person familiar with the music trade preferred, and one of experienced business ability and who will give entire attention to the business at reasonable salary. Address P. R., care THE MUSICAL COURIER.

The House of Bechstein.

BY a circular dated April 17, 1894, Berlin, C. Bechstein gives notice that from that date his sons Edwin, Carl and Hans become members of the firm of C. Bechstein and sign the firm name "C. Bechstein." At the same time it is announced that his assistant for many years, Hermann Fratsche, has received a procurator and will sign "pro. C. Bechstein, Fratsche."

An Attractive Poster.

THE Ketterlinus Printing House, of Philadelphia, Pa., have executed for Ernest Gabler & Brother a handsome lithograph in colors of the Gabler factory. The sheet, which is 32x46 inches in size, shows a perspective view of the factory, while on each side is a vignette containing illustrations of a grand and upright piano respectively. The prevailing color is red, making the subject matter to stand out in bold relief, catching the eye and forcing attention to detail.

The entire work is executed in the highest style of the lithographer's art, and will make a valuable advertisement for the house for whom it was printed. Many piano firms are using similar large posters, but this is one of the hand-somest that has come under our notice.

Gorgen & Grubb.

WE have heard recently some very complimentary expressions regarding the Gorgen & Grubb piano actions, made at Nassau, N. Y. Not long ago, at the time the alteration was made to their factory, a number of new wood working machines and automatic machines, designed specially for action building, were purchased, and since that time there has been quite a noticeable improvement in the smoothness of the work.

The Gorgen & Grubb actions have always stood high in the estimation of piano makers and have been conscientiously made, but as little machinery was used certain

parts were not as cleanly cut and put together as could have been done under the workings of modern machinery. They have the modern machinery now and their work is excellent.

The capstan screw is used in all actions made by this concern.

S. S. Stewart.

S. S. STEWART, the banjo manufacturer, of Philadelphia, accompanied by his young son Lem., was in this city on Thursday of last week. Mr. Stewart has extensive trade interests here and finds it necessary to visit New York at frequent intervals. His banjos are used by many of the professional players of New York.

The Foster Piano Company.

A RECENT visit to Rochester, N. Y., the home of the Foster Piano Company, disclosed a condition of industry in their factory. Although the Foster piano is comparatively a new instrument in the market, the company is meeting with many encouraging transactions, both at home and among dealers in other cities who handle the instruments and praise them for the many excellent qualities they possess. At the prices at which they are offered the Foster pianos are good value.

The New York Autoharp Club.

A CIRCULAR letter has been sent to the members of the New York Autoharp Club, notifying them that in future all meetings will be held at their new club rooms, 38 East Nineteenth street.

The house committee has made arrangements for an official dedication of the club rooms on some evening toward the latter part of the present month—not fully settled upon as yet.

A program consisting of selections for the autoharp will form a feature of the evening's entertainment.

Behr Brothers & Co. Matters.

THE suit brought by José M. Menendez asking for the discharge of the receivers of the company, charging collusion and fraud, and which was to come to trial last Saturday, was postponed until Friday of this week, as the attorney for the plaintiff was absent arguing another case. Mr. Henry Behr is confident that the case will be promptly thrown out of court.

A certain large manufacturer, it is said, is figuring on the advantages of buying the business and adding the Behr Brothers' piano to his line of manufactures.

The receivers of the company have received a large number of letters from large dealers at many points asking for a complete description of the 65 pianos to be disposed of at the auction to be held May 14 and 15. All of these letters say that a representative of the firm writing will be on hand to bid at the sale.

The auction at the factory will be held on Monday, May 14, and at the warehouses of the company on Fifth avenue Tuesday, May 15.

Dealers along Fifth avenue and in New York generally do not relish this coming slaughter of so many pianos, particularly just before the dull season.

Roth & Engelhardt.

MESSRS. ROTH & ENGELHARDT passed a few days of last week in Boston inspecting some lately devised automatic machinery connected with action building. The fire which devastated the St. Johnsville factory may prove of inestimable value to Roth & Engelhardt, for it has started them looking up new labor saving machinery with which to refurbish their factory. Four new customers were added to their list last week.

Strich & Zeidler.

ENTERPRISE is appreciated and usually meets with suitable recognition from all who may be interested. The young firm of Strich & Zeidler are preparing the way for an extensive business. They are pursuing a policy which carries with it accretion of reputation, and reputation of a desirable nature.

It is simple enough to pass eulogistic remarks regarding an instrument like the piano and have them taken for facts, for the public is an incompetent critic, as we all know; but when under the pressure of time and use an instrument sustains all that is said of it, it denotes enterprise in the makers in that the standard of excellence is being maintained. This can be done only by careful attention to detail. This attention is given to every instrument leaving the Strich & Zeidler factory; hence they are an enterprising firm.

—M. P. Conway, a music dealer at Holyoke, Mass., is very sick and the opening of his new warehouses will be deferred till his recovery.

—How to reach R. S. Howard? Address either care of J. & C. Fischer, 110 Fifth avenue, New York, or Union League Club, Chicago, Ill.

—Fisher & Boyd, of Los Angeles, Cal., are to discontinue their music store at that place. Mr. Boyd has large property interests, to which he desires to give his whole attention, and Mr. Fischer has decided not to carry on the business alone. The firm is in no financial difficulty.

WANTED—A young man of experience, ability, energy and integrity, and who is a successful piano man, desires a position as manager with large house, South or far West preferred. Full investigation as to capabilities is invited. Address, "Manager," care of THE MUSICAL COURIER.

WANTED—First-class tuner, whose work is reliable, and who is a hustler for road work. Reasonable salary to start with, which will be increased as he works up business. Must send first-class references. Address B. C., care of THE MUSICAL COURIER.

WANTED—A well-known piano manufacturer desires a first-class traveling salesman; one well acquainted with the trade at large. State full particulars and compensation expected. Address "Upright," care THE MUSICAL COURIER.

EXPERIENCED PIANO MAKER, now superintendent of a reputable factory, wants to negotiate for better position or monied partner to start manufacturing. Is well up in scale making, designing and all branches down to tuning. Address B X X, care of THE MUSICAL COURIER.

PIANO SCALES, DESIGNS, DRAWINGS and PATTERNS on hand and made to order. Regulating and Repairing done. **HASTINGS & SON**, experts in Piano Construction (over 30 years' experience), 39 W. 125th St., NEW YORK.

HARRY PEPPER & COMPANY,

ARTHUR E. THOMAS, Manager,
57 WEST 42d STREET,
(Bet. Fifth and Sixth Aves.), NEW YORK CITY.

Music Sellers and Publishers.

PIANOS RENTED AND SOLD.

New Ballads (just out): "Jenny, Jenny, Jenny;"
"Mary;" "When I Shall Call Thee Mine;"
"Forgiven."

An injunction having been granted by Judge Ingraham in the Supreme Court of the State of New York restraining certain persons from fraudulently attempting to appropriate our exclusive rights in connection with the name "Hardman" as applied to pianos, we desire to say that we shall continue the policy begun by the application for the injunction referred to and shall immedi-

HARDMAN

PIANO

Factories: 11th & 12th Aves., 48th & 49th Sts., New York.
Warehouses: Hardman Hall, Fifth Ave. & 19th St., New York.
NEW YORK. CHICAGO. LONDON.

HARDMAN, PECK & CO., Manufacturers.

MERRILL PIANOS

165 TREMONT ST., BOSTON.

ately prosecute, to the full extent of the law, any and all persons buying and selling any pianos which may, through their name, conflict with the provisions of the said injunction and thereby with our exclusive rights, as aforesaid, in the use of the name "Hardman" as applied to pianos. We have instructed our attorneys to begin such prosecution immediately should occasion require.

RECEIVERS' SALE.

Behr Brothers & Co.

RICHARD WALTERS' SONS, AUCTIONEERS, BY CHARLES F. WALTERS, AUCTIONEER.

ON Monday, the 14th day of May, 1894, at No. 298 Eleventh avenue and 550 West Twenty-ninth street, in the city of New York, beginning at 10:30 o'clock in the forenoon, the receivers of Behr Brothers & Co. will sell the interest of said corporation in the factory building at the southeast corner of Eleventh avenue and Twenty-ninth street, in the city of New York, and the lease of the premises on which it stands, 98 feet 9 inches on Eleventh avenue by 100 feet on Twenty-ninth street, subject to a mortgage thereon for \$15,000.

Also the personal property situated on or about the said premises, such as fixtures, office furniture, safes, an engine, boilers, steam, gas and water pipes, shafting, pulleys, woodworking machinery, steam boxes, presses, glue boilers, glue pots, shelving, scales, drawings, patterns, piano hardware, actions, keys, plates, strings, pine, maple, ash and whitewood lumber, veneers and moldings, unfinished pianos, unfinished piano cases and parts thereof, one horse, wagons and harness, and various patent rights used in the manufacture of pianos.

The interest of said corporation in all of the above described property will be offered for sale separately or in convenient lots or parcels, subject, however, as soon as the sale is complete, to being immediately offered for sale as a whole, together with the good will of said corporation to any purchaser who will bid a price therefor in excess of the aggregate selling price of the several lots or parcels.

Also, at the same time and place we will offer for sale the said interest of said corporation in all worthless or doubtful book accounts and other claims arising on promissory notes or otherwise due to said corporation, including certain property deposited as collateral security.

On Tuesday, the 15th day of May, 1894, at No. 81 Fifth avenue, in the city of New York, beginning at 10:30 o'clock in the forenoon, we will offer for sale said interest of said corporation in about sixty-five upright pianos, nine grand pianos, three square pianos, office furniture, safe, desks, fixtures, rugs, tables, chairs, stools, railings and glass partitions.

All information relative to the sale can be obtained at the receivers' office, 298 Eleventh avenue.

Dated, New York, April 20, 1894.

MARTIN W. BRETT,
HENRY BEHR,

Receivers of Behr Brothers & Co.

STICKNEY, SPENCER & ORDWAY,

Attorneys for Receivers,
31 Nassau street, New York city.

A Chance.

A THOROUGHLY well established piano manufacturing business, paying a handsome profit, offers for sale the interests of one of the partners who desires to retire. This interest can be purchased at about 70 cents on the dollar, cash or on time with good security.

The business is remunerative and has a steady, regular trade which was not affected to any extent by even so serious a condition as the past crisis, and it made a good profit in 1893.

Particulars can be given only to reliable parties who can

give evidence that they are seriously contemplating business propositions. Address P. B. F. S., care of THE MUSICAL COURIER, 19 Union square, New York.

The "Crown."

From mountain tops to craniums,
From cabbages to kings,
The "Crown" commands the highest notch
That is attained by things.

From jew's-harp unto organ grand,
Pianos down to drums,
Music stirs both soul and feet,
No matter whence it comes.

So, when the chords are rich and true,
When volume, swell and tone
Combine to charm, the "Crown" is reached,
And Music sits the throne.

To charmed home or sacred hall,
Good music brings renown;
Go seek for it from topmost source,
Which is, of course, the "Crown."

Tables of Importance.

(COMPILED BY THE MUSICAL COURIER.)

IMPORTS OF MUSICAL INSTRUMENTS.

Month ending March 31, 1893.....	\$96,349
" " " 31, 1894.....	39,051
Nine months ending March 31, 1893.....	780,853
" " " 31, 1894.....	335,472

EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.		PIANOS.		ALL OTHERS AND PARTS OF.	TOTALS
	No.	Value.	No.	Value.	Value.	Value.
Month ending March 31, 1893.....	1,090	\$75,165	147	\$51,587	\$14,135	\$140,887
Month ending March 31, 1894.....	783	51,487	59	16,718	34,305	102,510
Nine months ending March 31, 1893.....	10,664	769,230	1,828	687,572	117,197	1,573,999
Nine months ending March 31, 1894.....	6,704	418,615	466	135,492	198,309	752,416

—Another prominent piano manufacturing firm is contemplating the manufacture of actions for their own instruments. Particulars later.

—J. R. Sharp, late proprietor of the Temple of Music, South Main street, has been arrested on the charge of embezzlement, preferred by the Mathushek & Son Piano Company, of New York. He was taken before Squire Donohoe, and gave bail for a hearing at 10 A. M. next Friday. The piano firm alleges that in May, 1893, they consigned to him one of their pianos for sale on a commission and no return was made to the company, though the instrument was disposed of in some way.—"Reporter," Washington, Pa.

PATENTS RECENTLY GRANTED.

No. 518,219....Musical Instrument.....	Anton H. Beyer, London, England.
No. 518,775....Musical Instrument.....	John B. Birrer, Newton, Kan., assignor of one-half to Chas. W. Chase, same place.
No. 518,809....Fretted Musical Instrument.....	Wm. H. R. Toye, Philadelphia, Pa.
No. 518,900....Mandolin.....	Theo. T. Seal, Bellaire, Ohio.

A Card.

NEW YORK, May 4, 1894.

Editors Musical Courier:

I REPEL with indignation the asseveration of my old and distinguished friend, the editor of the "Music Tired," that Mr. De Volney Everett is the author of my letters. Mr. De Volney Everett has endeared himself in my affections by having warned me long ago not to have anything to do with the Old Man of the Sea, and I regret now that I did follow those suggestions, for I have been struck just as I expected to be.

Moreover the editor knows very well that my "Experiences" are written by me and not by De Volney, and he is now going for me because I innocently exposed some of his little escapades. He knows that I wanted to make some reputation as a writer on music trade subjects, and he is angry because I contributed the "Experiences" to your paper; but I did so to have them read.

All right; ingratitude is worse than murder, says Thoms, the wise man of Union square, and I shall never forget this unkindness, this blow at my prospects.

As to De Volney, I don't believe that he ever claimed the authorship of my "Experiences;" he is a nice fellow and has often been present when I met the boys and the genial Rev. Houghton, and I have never seen anything wrong on his part. He only warned me and I was a fool to have listened to him. But time waits for no man and some will serve time, too. I am not an old man, and I have nothing to boast of except ability, honesty, candor, intelligence and experience. That's all.

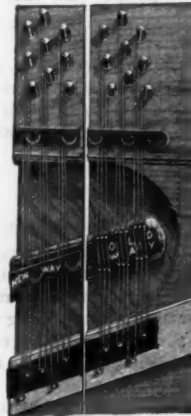
As to my friend, the old editor, he is doing me injustice; but I don't mind it after all, for he knows he is doing it. One of these days he will alter his ways and give credit instead of taking it. I will then see him again if I live that long. Until then permit me to assure you that De Volney Everett does not write my experiences, but that they are written, as you well know, by M. T. POCKET.

—Mr. A. L. Ebbels, teacher for Alfred Doige & Son, has returned from a trip in the interest of that house.

—In the issue of May 2 we published that the floor space of the Phelps & Lyddon factory, corner Allen and Platt streets, Rochester, N. Y., covered 1,600 square feet. It should have read 16,000 square feet.

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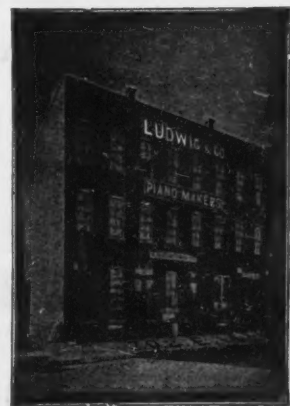
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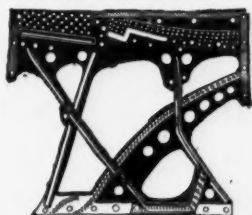
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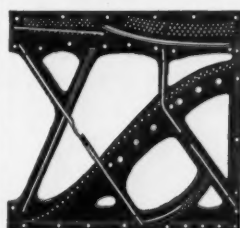
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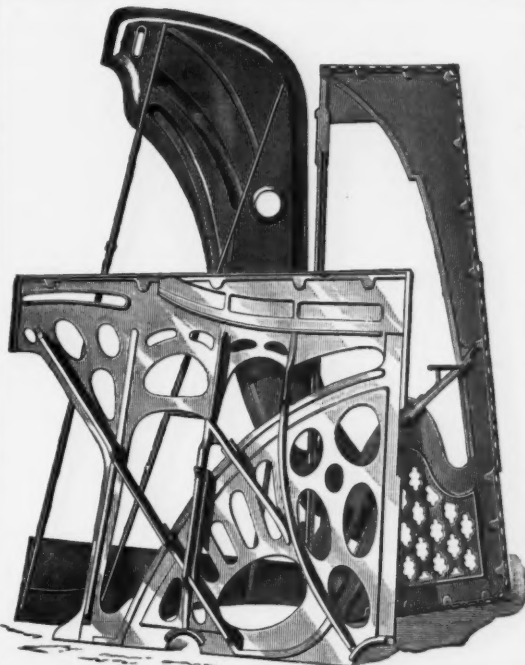
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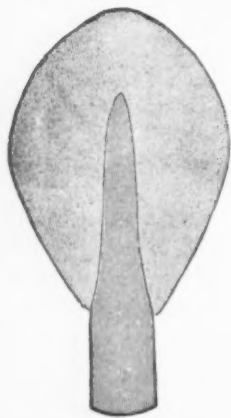
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